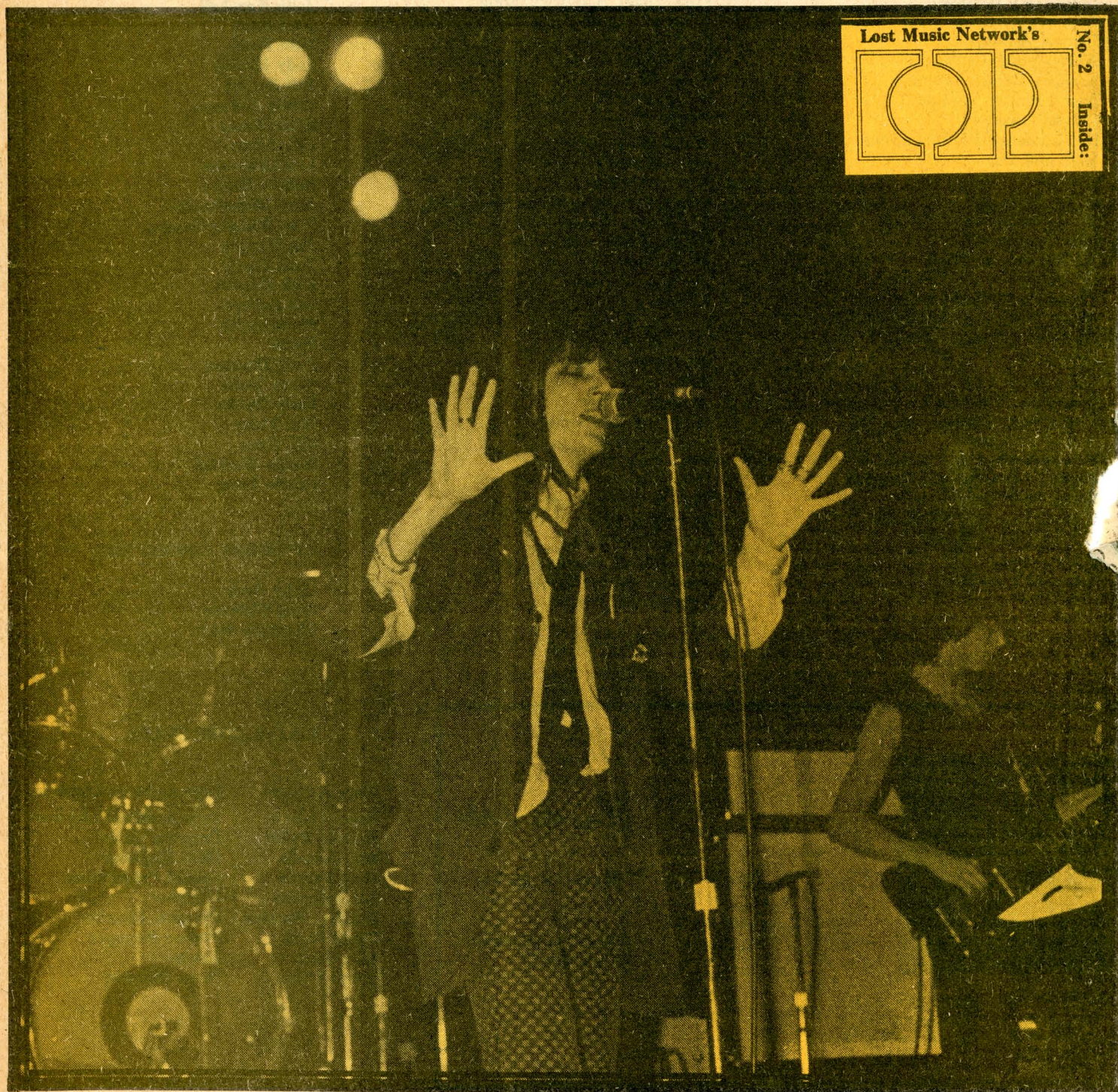


the program guide

JULY

FREE ISSUE



KAOS-FM would like to thank the following businesses and individuals for donating premium items and auction items for the Spring marathon:

Kildow Nursery
Falls Terrace Restaurant
Empty Space Theater
TESC Bookstore
Meehans-Herb-ery
Rainy Day Records
Geoduck Christian Fellowship
Capital Airways
Niles Sports Center
Looking Glass Gardens
New Frontier Leather
Cascade Jewelry
Reminiscence Photo Parlour
Hair and Co.
Tumwater Lanes
Joie's Portraits
Pulliam's Nursery
The Lunchbox
Wholesale Car Parts
Gnu Deli
Sandwich Factory
Grace Piano Service
Radiance Massage
Barnes Floral
Cafe Intermezzo
Culpepper Tobacco
Fiddlehead Marina
A Child's Place
Folk Art Shop
Capitol Laundry and Cleaning
Wagner's Bakery
Capital Business Machines
Ostrom's Mushrooms
Pat's Bookery
Meredith's Hallmark
City Tire

Parnells Photo
J.B.'s Western Wear
Capitol Athletics
Shipwreck Beads
Oly Pottery and Art Supply
First Flight Sandwich Shop
Word of Mouth Books
Jo Mamma's
Asterik and Cheese Library
Rainbow Deli
Calculators Unlimited
Candy Corner
World Shop Gifts
The Menagerie
Wax Butterfly
Ken Ohlendorf's Music Unlimited
J-V Health Foods
Pacific Sport and Cycle
Music Bar
Townhouse Decor
Paulson's
Cork 'n' Crock
The Cinema
Blue Heron Bakery
REI
William Darkow
Mary Lee McCanna
Champoo Bowl
Kisor Tire
Mike Ross
Capitol Amusements
Evergreen Dairy
Friday Nite Films
Edie Adams Cut and Curl
Eastside Barber Shop
Talk of the Town

K.A.O.S. STAFF

Jeff Amsrad
Sarah Bean
Dennis Bloom
Mark Bonin
Paul Brogger
Bill Darkow
Gary Ernest
Brad Ferlong
Rhoda Fleischman
Katherine Ford
David Gordon
Diane Halpern
Susan Hamblin
John Henshell
Toni Holm
Tom Hood
Judy Hyslop
Jeff Jacoby
Calvin Johnson
Elliot Jones
P.J. Jones
Lon Lawrence
Robert Macht
John Michalovskis
Fran Morgan-Tougas
Joe Murphy
Todd Parry
Kirk Russell
Bob Sellers
Mark Smith
Space
Ford Thaxton
Becca Todd
Barb Trabka
Win Vidor
Bill Wake
Margo Westfall
Laurie Yung

ADVISORY COMMITTEE

Libby Beck
Doug Ekblade
Elizabeth Stark

K.A.O.S. CORE STAFF

Doug Anders -	Tape Archives Librarian
Doug Anders	- Tape Archives Librarian
Malcom Baker	- Program Guide
Bob Costello	- Chief Engineer
Greg Falken	- Special Productions
Bill Johnston	- Engineer
Heather Perkins	- Program Director
David Rauh	- Station Manager
Alex Stahl	- Engineer
Robin Willet	- News Director

the program guide

Editor Malcolm Baker

Associate
Editors Heather Perkins
Alex Stahl



THE COVER picture this month was taken by Dana Squires at a recent Seattle concert, given by Patti Smith.

Budget

Tune up your
needs at Budget.



Complete selection
LPs
Tapes
Accessories
T-Shirts

All at the lowest
prices around.

Also, concert
tickets with no
service charge!

Open 7 days
214 W 4th Ave
943-9181

Tapes
&
Records

the program guide

JULY 1978

Editorial and letters	4
"Nestles kills babies"? Laurie Frankel	5
Nuclear power part IV Malcolm Burgess	6
A conversation with:	8
Some light on the group Steve Rabow	9
Audio engineering society	10
Record reviews Mark H. Smith	12
Ian Dury	
Stiffs Live	
Cheap Trick	

SPECIAL: OP No. 2

Performance reviews Thomas More Hibbard .	22
Patti Smith George Romansic	
Record reviews George Romansic	24
Programmes	26

The Program Guide is a non-profit magazine, published monthly by KAOS FM, Olympia, a non-commercial community radio station. Contributions to the station are tax-deductible. Postal address: The Program Guide, KAOS FM, Olympia Wa. 98505. Submissions of work: To the Editor. Return scripts cannot be promised unless a stamped, addressed envelope is included with the contribution. Printed by the Shelton-Mason County Journal.

Editorial

OCCASIONALLY I am asked, "Is Federal Communications Commission regulation of radio program content a violation of a programmer's First Amendment rights?" FCC restrictions are unclear, and each situation is usually tested in court on its merits if a listener makes a complaint. KAOS, as a non-commercial FM station, abides by a rule which requires "an offer of a reasonable opportunity to respond over the licensee's facilities," among other things, in the case of a personal attack on some group or person, by someone on the air. As a community station it is happy to comply. Asked if KAOS has a policy on "offensive, obscene or similar" material, I would have to say there is none. Generally, when such material is aired the fairness statement is also read, inviting a response.

The art of community radio is such that an occasional inadvertent slip will go unnoticed by the operator, for accessibility means that sometimes unskilled and unschooled programmers control the air. More often though, the "offensive" material is coincidental to the program. Either way, it would be ridiculous to try to legislate against such an event. In all, self-regulation appears to bring more malcontent than approval to a station.

Television and radio networks do regulate themselves to a certain extent. They provide, for example, "family programming" at certain hours. Whatever appreciation they receive for this is likely to be undone by the rath they incur when they deviate from their normal practice. Their protection is not automatically First Amendment rights, but each issue must be tested in the courts.

An important case is that of **Olivia Niemi v. National Broadcasting Co.**, which comes before a jury in the California Superior Court on August 1st. Until now, to paraphrase the American Libraries Association which is dismayed by the action, "No limitation on First Amendment rights has involved the imposition of... (vicarious) liability for the unintended and uncontrollable response of a third party to what is said, written or shown." A gang of girls allegedly "artificially raped" a young girl with a bottle as a direct result of seeing a similar incident enacted on a television program. The program "Born Innocent" was shown by a San Francisco NBC station, KRON-TV at 8 p.m. Charged with "negligently, carelessly and recklessly" airing the program, the network "knew or should have known that the minds of minors are impressionable and that broadcasting such a scene could cause some minors to imitate such conduct." The American Libraries Association is concerned, along with CBS, the Motion Picture Association of America and the National Association of Broadcasters, since they feel that if broadcasters are to be accountable for the health and welfare of their viewers and listeners, the principal must also necessarily extend to newspapers, publishers, libraries, magazines and all the media. This responsibility would mean the editing of anything which might possibly cause anyone to act abnormally, and is an absurd infringement of the First Amendment since there is no predicting what stimulus might motivate what act. The California Medical Association has taken the opposing viewpoint saying, "the health and welfare of our society demand that broadcasters be accountable for their programming."

Despite a recent survey indicating a poor image at the radio station, the KAOS Advisory Committee appears to be doing better than ever in its role as advisor. The last meeting which I attended went quite amicably, as they all have for some time now, with the only problem being a lack of obvious business. Most of the time was spent in discussion about the role of the committee. Defining a role is an innocuous enough passtime, but, alternately, one wonders about the necessity for a body which is forced to analyze its function in order to occupy itself.

One of the problems of the present committee is a limited knowledge of community radio. The addition of five or six KAOS staff members to the existing (seven: community members; students; Evergreen State College staff, faculty and Dean representatives; and a broadcast professional) would give it a broader base from which to draw. It would also tend to feed communication between the committee and the staff. There appears to be no good reason why the station manager is an exofficio member of the committee either. Making the station manager a full voting member, even during the selection of a new station manager would add to the ability of the committee. One vote in fourteen or fifteen would not be unfair. Once done, the committee could then get on with some of its real work, such as deciding on policy matters.

Important fund raising planning should not be left to the station manager to single-handedly undertake. Especially now that with a reduced budget some of the essential services have had to be cut, it is vital that the committee take the initiative and detail some of the alternatives. Too, some of the potential growth problems can be investigated. Planning and advising are not merely academic exercises and the station would find it very valuable to have an informed, concerned Advisory Committee to turn to.

Letters To The Editor

Hello:

I wonder why you sent me your Program Guide.. KAOS sounds like an interesting radio station. I wish we had any radio station here in Florence. I couldn't tell by your program guide whether or not you have a radio station or if it's just a school project or something to pretend you have a radio station so you can grow up some day and get a good job or something. But, whether KAOS is a real radio station or not, it's great that you're into punk rock. The college students down here in Oregon (although don't take my word for it since I don't personally know any college students) are into country-rock music and jazz. They won't let me do a punk rock show on KCCC in Eugene. No one would probably listen to it anyway. People dislike anything different here in Oregon.

Anyway, I am a radio fan; I used to do a show on KPFA in Berkeley ("oldies") and stuff like that. We once tried to get a non-profit station going in Eugene called KRAS, but it fizzled out. So I was glad to see your guide although I'm not sure why I got it. If you're trying to raise money I don't have any. However, if I'm ever in Olympia, although I doubt I will be (but I would like to see what the other Rainy Day Records looks like), I'll tune you in, if you exist.

Lenny Goldberg
Rainy Day Records
Florence, Oregon

To the Editor:

I am sick and tired of having my program descriptions censored, edited, and surreptitiously cut. In the future, I will make no effort to research and write program descriptions. It is unfair to listeners and potential listeners of the program to either imply that it is my description or that the distorted words presented actually represent what the program is.

Also, it is a gross insult to some programmers (and their listeners and readers) that their descriptions are just a small part of a vehicle for the propagation of punk rock and other regressive musics and ideas.

John Henshell
KAOS Staff

letters to: The Editor, *The Program Guide*, KAOS, Olympia, Wa. 98505. Preference will be given to letters related to broadcasting or to topics previously raised in the *program guide*. The Editor reserves the right to accept, reject or abbreviate letters at his discretion. Only signed letters will be used; pen names or initials are not acceptable.

Nestles

"Kills Babies"?

My roomates and I are addicted to Nestle's chocolate chips. When we go into a grocery store we can hardly keep from drooling. There in those wonderful plastic packages, chocolate nirvana. Unfortunately this cheap high causes an awful lot of frustration... because of...



THE BOYCOTT of all Nestle's products, which INFANT (infant formula coalition of church and secular groups) began in the United States July 4, 1977, was organized to stop manufacturers infant formula promotion to Third World mothers who cannot use it safely.

Infant formula manufacturers sought new markets in the Third World when the birthrate declined during the 1960's in the United States and Europe. Only 5 to 10 percent of Third World mothers need to bottle-feed their infants but the infant formula manufacturers launched a massive advertising campaign employing billboards and radio spots to convince the other 90 percent that bottle feeding is healthier, scientific, and modern.

Nutritionists protested the advertising, so through the aid of the United Nations, the companies agreed to modify their approach by dropping most billboard and radio advertising.

Instead, the manufacturers carried on the promotion of the infant formulas through hospitals, by passing out free samples for new mothers who used the formula without realizing, until after their milk had dried up, how expensive it was on the open market, and hiring "milk nurses" (women who wore nurses' uniforms and were not always medically trained) to promote formulas by visiting new mothers, providing gifts, advice and free samples.

To use infant formulas effectively requires enough money to buy the formula and sterile conditions to make it. Third World mothers can rarely afford to buy the formula since the cost sometimes exceeds 80 percent of their total income, and they end up diluting it with cornstarch, water, or tea to stretch it which causes the infant to be malnourished.

Lack of sterilization contaminates the bottle, which could cause infants to get chronic diarrhea, but sterilization is impossible for Third World mothers as they often do not have access to clean water, suitable pots, enough fuel to boil the bottle or refrigeration for storage of

unused formula. Diarrhea and malnutrition are not new to the Third World but the early onset in bottle-fed babies "Bottle Illness" is new because usually a mother's milk, even of an underfed woman, will provide adequate nourishment and immunities against various diseases for the early months with malnutrition not appearing until the children are weaned.

The result of baby "Bottle Illness" can be death but more likely protein deficiency in the early months of life will cause permanent brain damage. A study of three Arab villages revealed that while only .5 percent of breast-fed infants were hospitalized for gastroenteritis, almost 25 percent of the bottle-fed babies had to be hospitalized for that illness. Researchers in Chile discovered that death rates for bottle-fed infants were three times as high as those for breast-fed children.

Several European social-justice groups became involved fighting "Bottle Illness" and when a Swiss action group translated, "The Baby Killer", an English article into German and retitled it "Nestle Kills Babies", the Nestle company sued the group for libel. In June 1976, the judge found the Swiss group guilty of one count of libel because the group could not prove that Nestle had directly killed babies.

In America, the Interfaith Center on Corporate Responsibility (ICCR), a National Council of Church agencies which coordinates the stockholder actions, raised the issue of "Bottle Illness" and pressed for changes in companies' formula promotion practices. In 1975 ICCR members filed a stockholder resolution with Bristol-Myers, manufacturer of Similac, asking for complete and accurate information on the company's formula sales and promotional practices. So Bristol-Myers issued a 20-page report that medical authorities found to include little information and a number of inaccuracies. In 1976 stockholders filed another resolution and the inaccuracies were repeated in the management's proxy statement. Sisters of the Precious

Blood, stockholders and members of the ICCR, filed a suit against Bristol-Myers for violating a Securities and Exchange Commission law which prohibits misstatement in proxy materials. In May 1976 the judge decided in favor of Bristol-Myers because while the Sisters may have proved that the Bristol-Myers' proxy statement did contain misstatements (that the company does sell its formulas to people who are not able to use them safely) the Sisters did not prove that the stockholders had been caused irreparable harm by the misstatements. The Sisters decided to appeal the decision and under pressure from the appellate court the Sisters and Bristol-Myers entered into negotiations. Bristol-Myers agreed to publish a report to stockholders including some of the Sisters' evidence from the Third World countries and the planned policy changes of stopping the promotion practices of all direct consumer-oriented advertising including poster, calendars and name tags in hospitals and to stop using "milk nurses."

Nestle's controls more than a third of the world market formula sales, but has been immune to American stockholder pressure since it is a Swiss based firm in which few Americans own stock and has refused to enter into negotiations with activist groups only making the concession to dress their "milk nurses" in blue uniforms instead of white so they will look less official. INFANT organized a boycott on all Nestle's products since Nestle profits extensively in the United States from subsidiaries that sell everything from chocolate to instant soup, and it is the only way to pressure Nestle to change its promotion practices.

Research indicates that there is infant formula malnutrition among the American poor as well as in the Third World. The three companies, Bristol-Myers, Abbot, and American Home Products, that market 90 percent of the formula in the United States do not use mass advertising. Instead they exploit the health system to promote the formulas. These companies give hospitals money for medical conferences, research grants, planning assistance for nursery additions, medical equipment, and other gifts if the hospital will use and give the companies' formula to new mothers. Over half of the hospitals in the United States give new mothers free formula samples when they leave. More research has to be done to understand the extent of malnutrition among bottle-fed infants in the United States.

Laurie Frankel

PART IV

The Waste Of Nuclear Waste

It is plain to most people that high carefully; how carefully is harder

OF THE many suggestions for disposing of radioactive waste from nuclear power stations, only a few withstand practical enquiry. Most of the radioactive elements will have given up their energy and disappeared within about a thousand years, but some of the most dangerous radioactive daughters of the fission reactor have the longest halflives. For example, Iodine-129 has a halflife of 16 million years; Neptunium-239, 2.13 million years and Plutonium-239, 24,000 years.

Diag.

Apart from loading all waste onto spacecraft and storing on some desolate planet (or firing toward the sun), or transforming some of the dangerous materials into inert substances, there is little alternative, and even these solutions are not necessarily safe. Excessive space launches would create a hazard by breaking up the atmosphere, limiting this means of disposal to only a relatively small quantity of the most dangerous wastes. Chemical experiment offers no suggestions that transformation can be done or that other dangerous elements will not be created. Consequently most of the world's atomic waste, to date, has been stored.

Efforts of research, especially in France, have been concentrated mainly on ways to store the waste far longer, and more safely. One of the most popular alternatives seems to be to concentrate the waste and combine it with a type of glass. Glass has a high resistance to chemical action, although it has been shown, under laboratory conditions, to melt and be dissolved by water action over long periods. Research in France also indicates that even elusive and volatile radioactive elements like Iodine-129 may be held this way by using a high recycling rate. At present Iodine-129 is usually caught in filters and compressed as solid waste.

Storing nuclear waste is also a problem in terms of bulk. It is estimated that a steady consumption of one gigawatt year of electricity (or a steady consumption of one billion (1,000,000,000) watts of electricity for one year) will produce about two cubic yards of waste once it has been concentrated and combined with glass. An estimated 80,000 cubic yards of high level solid waste* will be produced in the United States annually, forty years from now if nuclear power

* From Report ORNL 4672, Oak Ridge National Laboratory.

level radioactive waste should be handled to comprehend.

generation grows at the expected rate.

Too much heat would be generated for large scale storage underground, until at least 50 years after extraction from the reactor, since it might melt the containing vessel. Consequently there is an exposure risk as the waste must be handled and moved.

A safe place is needed to bury the waste until it has stabilized. Ideally the place should have little groundwater flow so that in the event of the glass container fracturing, the radioactive material will be more slowly extracted. Scientists estimate that in between 20 million and 200 million years, ninety-nine percent of the waste would be extracted from the cylinders. Alternatively it would take 5,000 years, after the break-up of the glass. Water moving over its surface leaches elements from inside. When looking for water-free sites, possible modifications of the drainage level must be considered. So must faulting, diapirism, erosion, falling meteorites and the magma intrusion.

Ideally, too, this geological barrier must protect future generations who may forget where the waste is buried, or become technically decadent. It should also protect against criminal actions,

such as terrorism, but be accessible for retrieval for future use or for safer disposal.

Even if safe methods for storage of nuclear waste are developed, there is an enormous responsibility on those who govern and control it. The past record of safety is no record at all as there are numerous examples of foolish and irresponsible handling. A policy of "out of sight, out of mind" seems to have been adopted by some authorities, who presumably hope they will be long gone by the time the problems emerge. Some, such as the Dutch government, see just how ridiculous the situation is and have stopped the production of nuclear power. Others refuse, and continue to produce nuclear waste at an ever increasing rate. We, the public, must trust the experts who claim to maintain safe standards. We must also demand satisfactory solutions to nuclear problems, and so far, there are none.

Malcolm Burgess

This is the last article in this series. Articles in response or on related topics are invited.

A Conversation With:

STEVE RABOW is a long time member of the KAOS staff. He has been active at the station holding a number of core positions and has also been a member of the KAOS Advisory Committee.

Guide: What is going to happen to KAOS now, do you think, in the wake of these heavy budget cuts?

Steve: I don't see how quality can be guaranteed or community access can be guaranteed if there's no money going into the station to fund positions. On a purely volunteer basis, with a come and go situation, the station is going to have problems securing the outreach which ensures quality over the airwaves.

Guide: So what has to come first, in your priority?

Steve: Well probably the equipment. The equipment is really ancient and guaranteeing we're on the air is the most important thing, in my mind. The second would have to be the top management. You want to pay the Station Manager, to make sure the station operates in a smooth way. The Program Director's job is essential to make sure there is programming diversity and that cultural and public affairs are covered. News Director is an essential job, if we're going to keep in touch with the community. In fact, they're all important. Tapes are important.

Guide: Do you think people are going to take the positions just for the prestige or experience? What would you think about paying some of the minor positions, but not the station manager for example?

Steve: Well, I guess that makes sense because the Station Manager would be a student, but it limits the position to someone who can support himself. One of the advantages of having the Station Manager open, and paying, is that there is an opportunity for students who aren't financially well off, to have the management experience, and the radio experience.

Guide: Do you know of any alternative, assuming there just isn't the funding from student fees?

Steve: In the past, we've tried to steer away from underwriting. I think this is probably going to change in the future.

Guide: Do you think it's a bad thing?

Steve: It is nice to be independent and not have any ties. If you have somebody who wants to do a program of a controversial nature, if you're getting funded by some organization they may want to have some sort of control. Being independent is specifically that, with no strings attached. On the other hand, who knows, it may get community people more involved with the station and you can't tell unless you try it. These may be some positive ramifications.

Guide: What do you see as ideal growth? Have you any idea how big the station could be?

Steve: I think it should go up to about 3 K., that's 3,000 watts, stereo. That, I think, would be great. It would make us a real radio station. Right now we're in between. 10 watts

is a college station. When we were 10 watts we were a typical college station and you could do anything on the air. And we did everything. On my program especially. We did nude radio once and invited the audience to participate. It was a kind of fun thing. We tried to see what the barriers were, to radio itself. But that was just one thing. At 10 watts you can do things like that. At 250 watts you're really a small community station in the state, at this point. If we go up to 3,000 watts stereo, we'd be in the big league; the majors. And it would be very good for everybody.

Guide: How do you see that affecting the station politically? I've noticed at present it seems not to be a powerful enough tool to interest a lot of groups.

Steve: Well, when we made the transition from 10 watts to 250 watts all of a sudden everyone was interested in KAOS. Before, some people were interested, "Yeah, maybe I'll do radio," but as soon as we were getting out of the Westside, into Lacey, up into Stillicum and South Tacoma and into Shelton, a large number of people were writing us and calling us and very interested in doing something. The program **This Is Your Radio Show** on Saturday afternoons had a lot to do with that, too. It's been very, very successful at bringing people and showing people that radio isn't something to be intimidated by.

Guide: How long have you been at KAOS?

Steve: I'm now into my fifth year.

Guide: What was it like when you discovered it? How did you discover it?

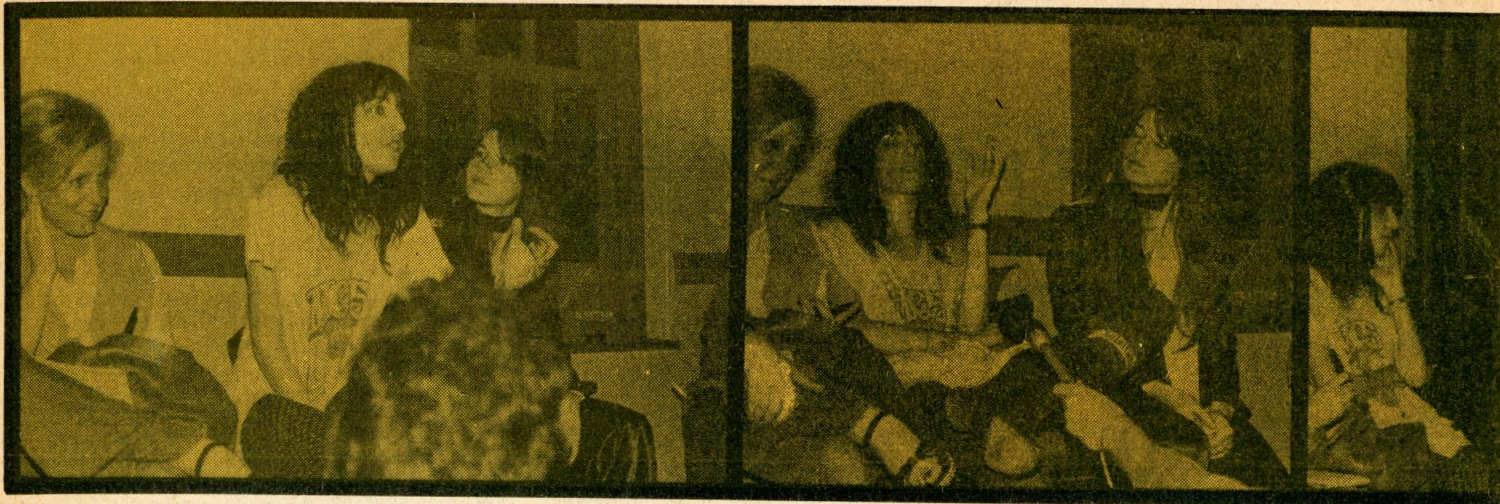
Steve: I was living at ASH, and my neighbor was going out with the station manager. So I talked to him. They didn't have a workshop going back then and you just knew somebody. Things have changed since then. People have come who have had experience at other community radio stations. We've tried very hard to push it more having to know somebody to get in.



Guide: You are on the Advisory Committee. Why did you decide to do that?

Steve: Well, we had a funny situation with the committee where a station manager was selected and there wasn't a quorum. I had some real reservations about the way that Advisory Committee was acting. They had

Continued on page 21



SOME LIGHT ON THE GROUP

Steve Rabow recently attended a concert in Seattle by Patti Smith and managed to talk to several of the group. First he spoke to Jay Dee Daugherty:

Steve: Are you going to visit Jimi Hendrix's grave tonight—

Jay: Oh yeah... Steal the gravestone.

Steve: You're the drummer of the band...

Jay: Ah... Yes... Are you really taping this—

Steve: Yes I really am taping this.

Jay: Hi Mom...

Steve: If you had a message for today's teenagers, what would it be...

Jay: If I what...

Steve: Today's teenagers are a kind that struggles through life. That look for guidance from today's modern cosmopolitan rock stars. Now, as a modern cosmopolitan rock star, what advice do you have for today's young and modern, swinging enjoyable delectable teenagers.

Jay: Don't listen to Mom.

Steve: Thank you.

Steve: You're a female roadie though...

Unknown: I just work for whoever pays me. Just doin' my job.

Steve: Aren't we all... Thanks.

Patti: Hi.

Steve: Hi Patti...

Patti: How're you doing... What's this... What's your scene...

Steve: We're from KAOS.

Patti: Oh, W, W.K.I.S.... U.S....

Steve: No. No, no, no. K.A.O.S. Kaos.

Patti: K... O...

Steve: KAOS... yeah.

Patti: K.O.A.S.

Steve: We wrote you a letter which said you could say fuck on our radio station and we wouldn't complain.

Patti: I don't care about fuck on the radio station.

Steve: Yeah. I know but I figure some stations kind of forget about that. What I really want

someone... If some weird looking guy with a beard walked up to you and stuck a microphone in your face...

Steve: I don't know. I don't think it would be real weird.

Patti: What's your station like...

Steve: It's diverse. Non commercial, community initiated.

Patti: What are you doing for the environment... Well, actually your environment looks pretty good, I can't really complain about your environment. What could I complain about...

It must be a good place to have Bruce Lee and Jimi Hendrix buried in it, you know what I mean... It's like... that's like... ah, It has something, you know.

Steve: It's the nutrients, really. Some people say it's the water but we know for sure it's the nutrients.

Patti: Well, judging by the fact that I waited three hours for room service today and didn't get anything, they just didn't show up.

Steve: You've got to realize that because it's so wet around here people get very laid back.

Patti: First, they made us leave the Hilton because President Carter was there... Me being such a good American.

Someone: You should have picked a family in Portland to stay with.

Patti: Actually, I stayed with a Japanese family in Portland... I did. At the house of Kiowa Chan and I learned a lot about the ancient gifts of the 16th century warriors in Japan. So actually I did learn quite a bit. I did learn quite a bit which I intend to expand into our next recording. You know you go to different places and you get a certain thing that you extend to a certain inspiration. What was that place where the Kentucky Derby was...

Someone: Louisville.

Patti: Louisville... we wrote something in Louisville, something... a few things tonight. What was tonight...

Steve: How did you feel about tonight...

Patti: I felt... felt like sometimes I had the blues... Really, I had a great, I had a really interesting experience tonight as, like, as far as a guitar player. I've like experienced a lot of different ecstasies but I have never experienced the blues. And, umm, it was really weird... it was a different kind of ecsta- I'll

Continued on page 29



Steve: Are you Patti Smith's sister...

Unknown Person: Uh,uh.

Steve: You're not... People were shouting "Kimberly" down the stage and we figured maybe at you.

Unknown: They're wrong.

to ask you...

Patti: I mean... sometimes. I don't really care about, I don't, *I don't care...* (sings)

Steve: I dunno. But it's really strange that a lot of stations do.

Patti: Yes strange like how would you feel if

REPORT FROM THE 60th AUDIO ENGINEERING SOCIETY CONVENTION

THE AUDIO Engineering Society convention takes place 3 times yearly, in New York, Los Angeles and a city in Europe, in rotation. It is a trade show at which new products are demonstrated and business contacts are made. There are also sessions at which technical papers are presented on such topics as "Design of High Slew Rate Amplifiers," "Design of a 48mm Beryllium Diaphragm Compression Driver" and "Hiring in the Audio Industry: You may be an Engineer but Can You Drive a Train—"

This is my recollection of the AES convention taken directly from my notes. As my notes are in some places quite brief I will elaborate on them with statements in brackets. This report is not meant to be a technical summary of the convention, as technology is not my forte, but rather a report on what I found interesting as a person involved with music and music reproduction.

5/1 Monday

Flight yesterday was uneventful and fairly short. Strong tail winds got us to LA 20 minutes ahead of schedule, 10pm-12:06am. (Most of the Audio Recording Module from The Evergreen State College arrived on Monday, the day before the convention began. Ken Wilhelm, the module instructor, had arranged a few tours in various studios around LA.) Time more of a problem today as all the clocks at Mom's house had not been reset. (Daylight savings time had begun the day before.) Therefore, when I awoke bleary-eyed at 8am it was actually 9. So arrived at Westlake 45 mins. late. The first stop was a mixdown-only facility on Wilshire. (Westlake is a recording and mixdown studio used by major artists. It is strictly a state of the art studio. No expense has been spared to make it as sonically and environmentally plush as possible. The console, by Harrison, has 40 inputs and 24 outputs and is computer automated. The tape equipment is by 3M. All necessary signal processing equipment, digital delay, compressors, equalizers, etc., is available at a fixed cost (\$155 (hour for recording)) I'm currently sitting in front of the (Westlake)

recording studio on Beverly waiting for the rest of the group to show up. They are probably stuck in traffic on La Cienega... Interesting statement made at Westlake. Studio not built for natural sound. The studio is built as a tool. Westlake is definitely a new wave studio. Batiked baffles, designer carpet, functional and pretty. Beautiful walnut horns in the speakers.

(Our next stop was Disney Studios in Burbank. Disney does not give regular tours. They seem a very tight knit community.) A huge contrast between Westlake and Disney Studios. Most of the buildings and equipment at Disney are c. the late 30's. Things are done very much in the old way with home built 4 to 1 boards and huge corner speaker enclosures. There is no need for updating equipment for things such as sound effects and speech loops so they haven't. The exception is the orchestra recording studio which is thoroughly modern though certainly not chic. The entire atmosphere of the place is about 30 years off. It is apparent though that the final product was of extremely high quality even with the lack of many of the convenience functions of more modern equipment.

5/2 Tuesday 9:30am

Convention off to an inauspicious start. Exhibits don't open until 1:30 and a boring talk going on. Found a cheap parking lot and made up the difference with a \$2 shoe shine. The guy had his lines down well. Hands me a porn magazine and says, "maybe you'll see someone you know." For the \$2 he said he'd watch my bike (motorcycle) real good.

(One of the most apparent new developments was the computer assisted mixdown system. This system permits an engineer, working with up to 24 tracks of information, to store information about the mix in a micro-processor or mini-computer to be recalled when needed. Practically, this means that mixes which used to require more than one person to manipulate the faders as the 24 tracks were being mixed to 2 track stereo, can now be done by one person programming

into the computer, in sections, the changes to be made. Once a composite of these changes has been "assembled" the engineer simply lets the 24 track and 2 track machines run while the computer makes the necessary changes.)

2:15 pm

Exhibits are open. Neve (a British console manufacturer), has a truly amazing automation system on display. It automates levels and muting. What's fantastic about it is that the faders are servo controlled (motorized) so when automatic adjustments are made on playback, the faders move unattended. Like all the toys in Close Encounters turning on by themselves. Total package of board and automation: \$130,000.

(The most audible new developments in evidence were the digital recording systems demonstrated by Soundstream, 3M and Mitsubishi. I can't explain just how digital recording works but I can describe what it does. The dynamic range of a program, that is to say the ratio between the lowest level of sound and the highest level of sound present in that program, is inherently limited by the magnetic recording medium, as are frequency response and signal to noise ratio. The process of pulling a piece of tape across a tape head is a mechanical problem resulting in wow and flutter or unstable speed. In order to accommodate a piece of music with a dynamic range of, say 100 dB, on a tape with a dynamic range of 60-70 dB, some alteration of the signal must take place. The highest signal must be brought down and the lowest brought up. Were these changes not made, the smallest sound would be buried in tape hiss and the loudest sound would overmodulate the tape, causing distortion. Digital recording widens these limitations by a considerable amount. The specifications for the Soundstream 4 channel digital tape recorder are:

Dynamic range	90dB	RMS, unweighted
Signal/noise ratio	90dB	RMS, unweighted
Frequency response	0-21KHz	(.5dB -1dB)
Unmeasurable wow and flutter		

Copies suffer no generation loss)
3:50

Digital recording is as amazing as they say. Soundstream had a demonstration of recorded classical music. Very quiet on the soft passages but most impressive was the bass drum which shook the walls of the room at a far higher level than I have ever heard from a tape. The orchestra played loud but the drum came right up over it and shook the walls. (With conventional, analog recording, to add together the loud orchestra and the louder bass drum would have overloaded the tape. It didn't seem to phase this system in the least.)

5/4 Thursday 7:45am

Here begins entries in a new notebook having left my other in Gene Darling's car. This leaves me with yesterday to catch up on. Having caught up (sort of) on my sleep, my first stop was McCabes (guitar shop and concert hall in Santa Monica). I went there to (a) play the guitars and (b) find someone to introduce me at Takoma records next door. Unfortunately, no one who I knew very well was there so I walked over to Takoma alone. (At this point I should interject that my purpose for Wednesday was to find myself an internship for September.) There I found a sign on the door that said, in effect, if you have no business here don't even knock, call for an appointment. So back I went to McCabes to call for an appointment. I discovered that explaining Evergreen and internships over the phone to someone who's in a hurry is not very easy. In the end I left a letter of intent with a secretary without very much assurance that they would ever get back to me. The next activity, buying waterproof overmitts for the trip home, proved to be considerably more successful. Blue Cordura for \$7.50.

After lunch, I went to talk to Jason. (A friend of the family. It seems you just have to know somebody.) He has a studio on Pico. It is a nice small place with used but working equipment. Ampex 1100 16 track, old KAOS type Ampex half track, 3M 8 track (now up for sale). Good studio with an 1890 Steinway bought from Village Recorders, several other keyboards (Rhodes, Wuritzer, Arp) and what looks like good acoustic design. He's expanding to the building next door and is booked solid. (Most of the music he records is rhythm and blues and country-western. Also misc. demo tapes and commercials.) The prospect looks good for setting up an internship in Sept. 2nd engineering, tape machine aligning, generally helping out.

10:30am

Today up at the ungodly hour of 6:30am in order to be downtown at 8 to

catch the bus out to the JBL (loud-speaker) tour in Northridge. Assembly line interesting, laser room more so. (They make holograms of speaker components in motion, then analyse the 3 dimensional image.) Question in laser room, "How do you interpret this data?" Answer, "That's proprietary information." At the end of the tour, I asked for a t-shirt. I was told that none were available. Another member of the tour stepped in and asked if there were not any ELP t-shirts from last year. I ended up getting one of them. "You know," he said, "I designed that shirt and yet I never got one." He then whipped out a pen and diagrammed the ELP sound system on my notepad, raged against Phase Linear amps, extolled JBL and BGW. His name is Herbert Goldstein and he heads JBL Canada. (I think that the people at the convention were at least as interesting as the equipment.)

4:00pm

I think the single worst thing about LA must be the traffic. I left the convention at 3 pm specifically to get home ahead of the traffic. That idea worked for about the first 100 yards on the Harbor Fwy. About a mile later I passed the scene of the accident. Two cars and a fire department Gremlin parked on the side of the freeway. Now things picked up again and it was happy sailing onto the Santa Monica Fwy. Uh Oh the magic signs say slowing ahead and they're quite right. At the next sign, which I have plenty of time to read at 20 mph, I am informed that the accident is yet another mile ahead. By now the motorcycle is extremely upset and is showing its displeasure by heating up and baking my feet. By and by, we reach the scene of the accident, this time two cars and a motorcycle cop parked on the center divider. From then on I made it home in good time, if not with a song in my heart.

But back to the good stuff. On returning to the Hilton (after the JBL tour), I went back to the exhibits area and revisited the things I had the most interest in and a few that I had missed on Tuesday. Mitsubishi had a PCM (pulse code modulation or digital) demonstration with disc, cartridge and open reel playback. It was quite impressive. The representative estimated 3-5 years before laser read discs would be widely available. They offer all of the advantages of digital recording sound-wise and would cost about the same to manufacture as LPs. They would be impervious to fingerprints and minor scratches and, as only light would touch the actual surface of the disc during playback, there is no wear on the disc itself.

(At this point my notes end. In my notes I only touched on what I considered to be the two major attractions of the convention, digital recording and computer assisted mixdown. There were in fact 147 exhibitors set up in the Hilton on 3 floors. The most interesting exhibits were the ones you could get your hands on. Many of the console manufacturers brought in 24 track tape machines, connected a dozen headphones to the board's inputs and let you play with the mix. Harrison offered a copy of the 24 track master of Herbie Hancock's latest album while Neve had a copy of the score from Star Wars.

The AIS convention is a place where decisions involving lots (and lots) of money are made. The sales representatives work on an interesting "nametag system." Everyone at the convention has a nametag with their membership status, name and who they represent typed in. When you begin a conversation with a sales rep, the first place he looks is to your tag. I discovered that by wearing a non-member nametag and being from The Evergreen State College shortened my conversations with sales representatives by a good bit.

I also found that, while the technological aspects of the conversation were very interesting, if they are not being used to produce a higher quality end product they are just so many knobs and switches. The most fascinating thing about being in Los Angeles for this event is the very fact of being in LA for it. The city was built around the entertainment industry and it shows. The major studios, The Village Recorder, The Record Plant, are able to sustain themselves at the highest level of technological excellence by charging the \$150 per hour that major artists or their record companies are willing to pay. It is a high level business where those who are able to pay get awfully good treatment. For instance, when The Village Recorder ordered a Neve automated board and it wouldn't be customized for a month, Neve installed a loaner for a month, then took it out again. It's a business where state of the art is redefined every few months and it's all because so very many people buy records.

Next month: The trip home.

Greg Falken

Record Reviews

Mark H. Smith



Ian Dury: Not so Stiff After All "NOT THAT awful man again." That was the first thing I heard as I woke up and plopped Ian Dury's "New Boots and Panties" on the turntable. Though the song, "Wake Up and Make Love With Me" drifted through the room, my companion was not at all amused, causing me to scratch my head and mutter something about tastelessness being necessary. But Ian Dury is far from tasteless. He is funny. Not funny odd but funny ha ha. He's from Essex. Working class-cockney-Mary Poppins type voice. He sings about real things. When it's a love song it usually has something to do with his penis. When he's pissed off he calls things what they deserve to be called. He puts down macho strutting, random violence, and people that mess with him. Sure he's funny but somewhere in there is a perverse twisted streak. Making him a delightful songwriter.

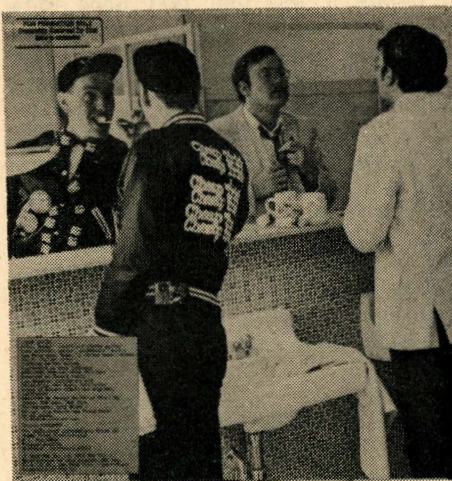
He was originally in a group called Kilburn and the High Roads. This band featured a crippled drummer (he had to be carried on stage and lowered into the trap set), a seven foot tall bassist named Humphrey Oceans, and a few other twisted looking characters. Rumor has it that they were one of the most exciting pub bands around.

But somewhere something happened and things fell apart. Maybe Dury was too convincing in his delivery, scaring everyone around him.

But now with the advent of punk rock Dury is back. Now it's fashionable to be offensive and Dury is offensive with so much class you end up liking him. "I want to take this man out for lunch" is a common thing to hear people say after they listen to a few cuts. Some of the songs are endearing. "I'm Partial to Your ABRA-CADABRA" or "Sweet Gene Vincent." "Sex Drugs Rock and Roll" is

one of the best songs to float through this place in a long time. Funny though, it doesn't give the typical picture of a rock star's life.

Dury is a pervert. But aside from that he is also one of the most inventive songwriter-singers to come through in, as I said before, a long time. He is also NOT a punk rocker.



CHEAP TRICK is described as a band without a history. Some say they met in the south of France, other stories have members of Cheap Trick in the Nazz with Todd Rundgren. And I have been told that Cheap Trick played every gay bar in the Chicago-Milwaukee area for years. Members of the band claim to like Mexican food.

Their first album came out and was, unfortunately, too hot to play on any stereo you valued. It was a masterpiece debut album and I remember thinking at the time that they could never follow this one up. I was right. "In Color" came out and it didn't have that killer instinct. It was not a doberman pinscher. But it was one of the more eloquent statements of heavy-metal-pop-rock.

The music is sort of a combination of Beatles-Who-Nazz stuff I've never heard, New York Dolls. The lyrics are mostly drug-sexual references, but it's hard to tell because they are so obscure. Beautiful but obscure.

Now "Heaven Tonight" comes out and "Oh my god." Bad production. The hooks are more pop oriented than ever. The words are obtuse with references to "In Color." Instead of the mainstream pop stance the chord progressions became weird. Strange elements start coming in. The guitars are hotter than ever. Wonderful piano playing. Better than "In Color"—Yes. Hotter than the first album—Close. If you were stuck on a desert island and could only have one Cheap Trick album, which would it be—"Heaven Tonight." Why—It's more

physical. You lose weight listening to it. It's so close to perfection it makes your skin crawl. Also the boys on the cover are so pretty.

This is an example of the lyrical style:

*"I looked hard in your eyes
It was love at first sight
It took me minutes, your still waiting
Waiting for your turn, your turn
It won't be long.
Stiff Competition."*

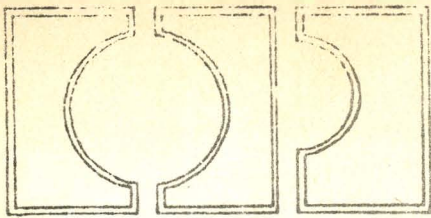


Stiffs Live

NO ONE playing on this album is a punk rocker. None of the music on this album is punk rock. Everyone on this album is a rock & roller. All of the music on this album is Rock & Roll. It's sort of a Stiff records pick of the hits. This is unfortunately a flaw in the record. The album opens with Elvis Costello and the Attractions doing a Burt Bacharach song, which is truly inspired, but it's followed by yet another live version of "Miracle Man." Too bad. Then Ian Dury and the Blockheads who really cook. Unfortunately they cook on three songs that are also on the album, "New Boots and Panties." Too bad. The other side has Nick Lowe's Last Chicken in the Shop, featuring Dave Edmunds on guitar, playing "Let's Eat" a hot "power pop" number and preceding that another previously released song, "I Knew The Bride." What's the deal? How about some unreleased new stuff.

But then the gems of this album appear. Wreckless Eric, he looks like a frog with a seriously demented smile, doing two songs never released before. He is demented and the songs are wonderful. Especially "Semaphore Signals" the tune of which is hard to drive from your head. After the Wreckless Eric songs are over a song called "Police Car" by Larry Willis is stuck on the back. It is good.

If you really like live albums, this is one of the best. If you haven't seen Elvis Costello live, this is a good bet. If you like Nick Lowe's "Pure Pop for Now People," buy it. But if none of the above appeal to you, maybe you should get it just for the sicksicksick performance of Wreckless Eric. Keep your ears open for that name in the future. (The next Dylan?) Maybe.



LOST MUSIC NETWORK

P.O. Box 2391
Olympia, Wn. 98505

Now, let's talk about the LOST MUSIC NETWORK.

LMN is alive and changing. IRC is defunct and all original members should have been refunded.

Here's how the Lost Music Network can do its job:

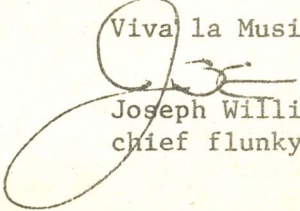
- Radio stations send us their playlists and program guides.
 - Record companies send their records and publicity packets.
 - Record stores take an interest in what is in their bins.
 - Listeners keep us on our toes.
 - Potential advertisers take the plunge.
- Everyone curious about new and different musics fill out our questionnaire and send us a couple of bucks.

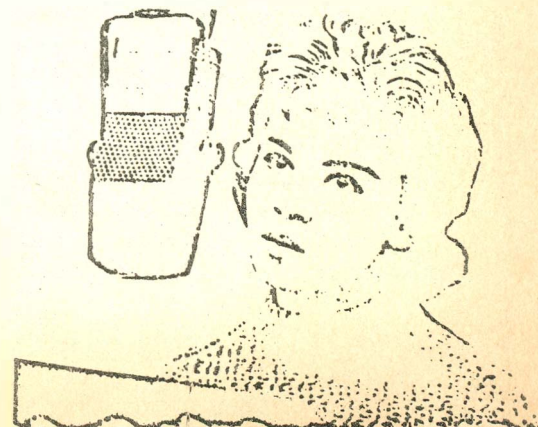
John and I have put over \$500 into LMN and it still isn't far off the ground. We think we can do something really worthwhile with about \$10,000. Then, OP would have a chance of expansion and we'd be able to make phone calls to those who determine what makes the top 200. To our knowledge there are no other LMNs. There are no other groups that try to expose listeners to the diverse musics they could be feasting their ears on. We're not concerned that they like what we like. We're concerned that they get to hear and learn about more of the world's music than that which is conventional or sanctioned by the centuries. Our thought is that there is no better place for this type of musical education than on our hundreds of "educational", non-commercial radio stations - now mostly wasted on duplication of commercial "rock" playlists or unlistenable "instructional" programming.

Tirade aside: It really will take the wholehearted support of some of you visionaries out there to make the Lost Music Network truly effective. Both John and I will be leaving LMN and OP to other capable hands for awhile. We have to go scrape up some dough. In the meantime, I know LMN can use all the help it can get. Think what you can do for the cause. Got a million dollars? Smarter than Einstein? Computer genius? Own a newspaper or fanzine? Professional typesetter? Professional or excellent writer? Wanna do an LMN benefit?

KEEP IN TOUCH.

Viva la Musica,


Joseph William Taco
chief flunky



The OP Questionnaire

Reply no matter what. Send \$2 or more if possible. LMN, PO Box 2391, Olympia, WA. 98507

NAME _____ ADDRESS _____
PHONE _____

INTERESTS: _____

FAVORITE MUSICIANS: _____

QUESTIONS for OP: _____

date of birth: _____ MAY WE USE THIS INFO IN A LOST MUSIC NETWORK DIRECTORY? _____

If you are a musician, what do you play? Who are your influences? If you have a record or tapes please send to LMN, PO Box 2391, Olympia, WA. 98507.

If you are a record company representative... What is your company and phone?

Please send releases and press kits to LMN. OP advertisements come in four different sizes - full page ^{10"x7 1/4"} (\$75.20), half page ^{5"x7 1/4"} (\$37.60), & quarter page ^{5"x3 3/4"} (\$18.80). Wait a minute, that's only three. Unclassified ads are \$.20 a word.

If you are a radio person, what's the station's call letters and phone? Format?

If you put out a playlist or program guide please send them to LMN.

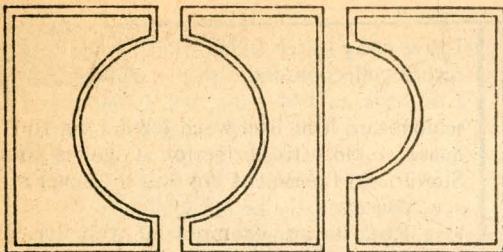
If you're just a listener... What is your occupation or school? Do you have special skills? If you know anything tell LMN.

Do you work at a record store? What's its name and address? Does it do mail-order? Convince your boss to carry obscure records and to advertise in OP. We have any addresses you may need.

Let's be cute. Did I happen to mention the Lost Music Network address? It is: Lost Music Network (LMN), PO Box 2391, Olympia, WA. 98507.

How did you hear about LMN? _____

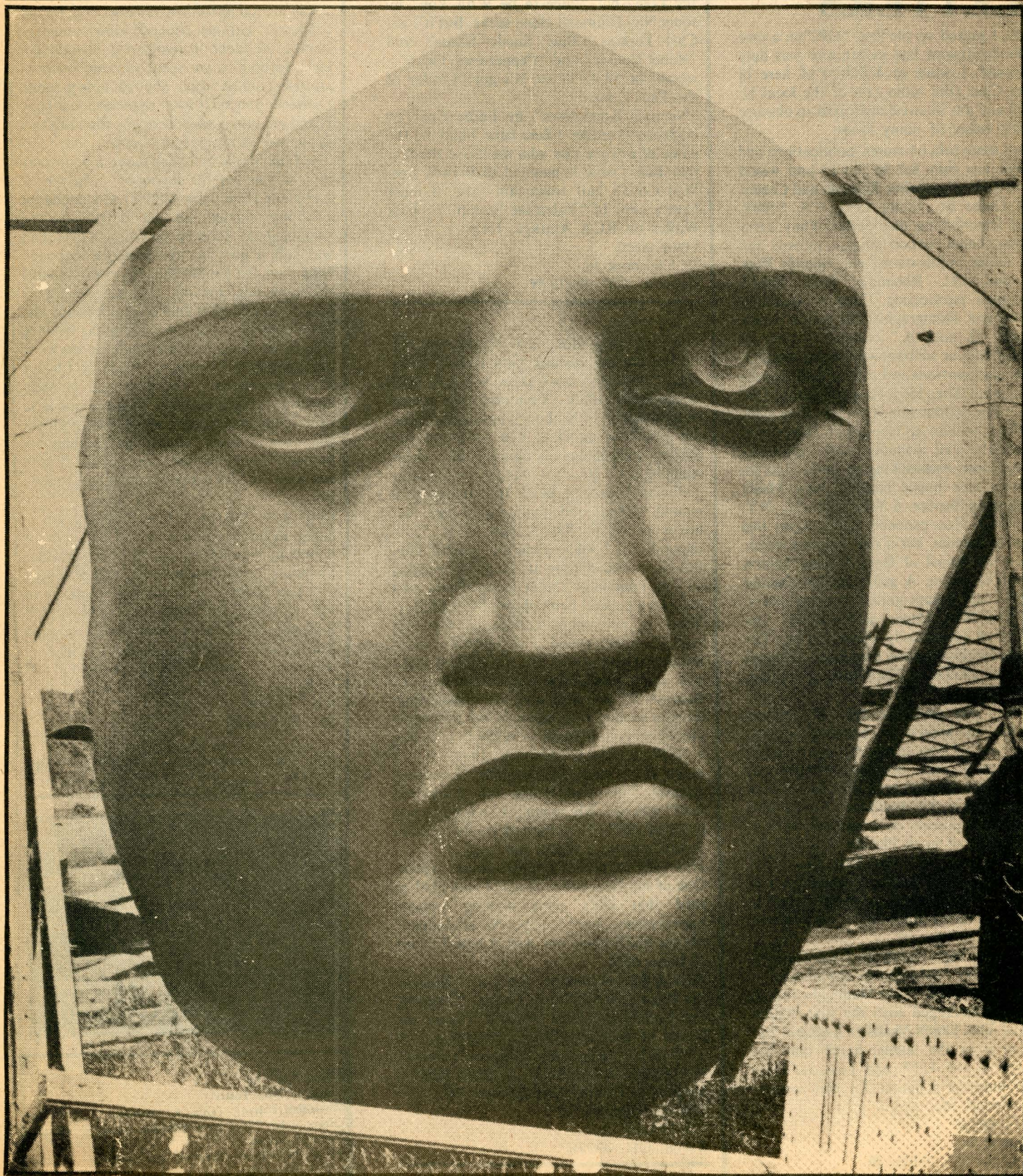
If any kind souls would like to write me or John during the summer, his ma's address is PO Box 24, West Cornwall, CT. 06796 and she'll forward anything on to our labor camp. No letter bombs please. She's a sweet old lady. PLEASE WRITE!

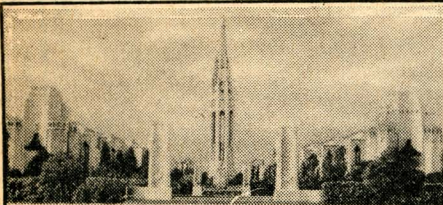


OP

LOST MUSIC MAGAZINE

no. 2





LOST MUSIC NETWORK LETTERS

Yeah.. I picked up the first "OP" on a tour of the Northwest last month and was duly impressed. I work at KZDC-FM here in Santa Cruz (the radio arm of the local U. of C.) and am likewise dedicated to obscure quality music of many kinds.

Here's some info on stores, publications and records you may not be hip to and would like to print: **Cymbaline Records and Comix**, 1101 Cedar St., Santa Cruz, CA. 95060. Local freethinking disc outlet. They carry imports, boots, import singles, twisted and vital music publications, etc. **Sounds Fine**, PO Box 292, Riverdale, MD. 20840. Collector's publication. Good to excellent articles and discographies on major bands. Superb "Q. and A." column. Caters to obscure info on well-known musical figures. Lotsa ads (auctions and sales) from rip-offs to bargains. **Ear**, 1553 Posen, Albany, CA. New music publication from S.F. Bay area. Excellent articles on composers, interviews, and off-the-wall attitudes, although slickness has been encroaching on them. Ads for unknown new music records. **New Music Distribution Service**, 6 West 95th St., NY, NY 10025. You probably know about this source of records, but if not, find out quick. I knew I'd heard of Gary Wilson before, and this is where. A goldmine for obscure records... all "avant-garde" contemporary, jazz, and New Music, indescribable and unheard of (practically speaking) all. The NMDS distributes their own music through their own channels. They have a catalog. Ask for it.

Hopefully you guys are open to obscure stuff by well-known or heard-of quality artists. Lots of fine music by great people ends up on B-sides, bootlegs, or nowhere, and it takes some research to find out that it exists and if it's available. I'd be into compiling 90 percent deterministic obscure discographies of bands like the Who and the Stones, as well as new kids like Elvis Costello and Patti Smith. (Personally, I'm interested... but OP has a commitment to artists who rarely come up in conversation. -ed.)

In this vein, there exists an Elvis Costello single (namely "Stranger in the House" - "Neat, Neat, Neat" (the Damned's toon)) which was packaged with the first 50,000 copies of **This Year's Model** in England, but removed from the import batch that has appeared in the USA and Canada. Does anyone know of a source for this record.. If so, contact me.

Greg Freeman
106 Doane St.
Santa Cruz, CA. 95062 ■

Saw the Stranglers on their first stop on tour: Pretty Dull. Record's better but only for the song that sounds like "Love Her Madly" and one or two more. Can't wait for Talking Heads' second. **Dick Clark's 20 Years of RocknRoll**: cut-out.8. Great stuff except for "Candles in the Rain" YECHEH.. Even has Johnny Cash chasin' his band through about 5 key changes on "I Walk the Line" but "Nice to be With You" by some Neil Diamond clone sucks. But it's got Carl Perkins "Blue Suede Shoes" and "Rebel Rouser" and "Peppermint Twist" - worth the \$3.47 or so. It's got "Leader of the Pack", too.

"Nervous Breakdown" by Eddie Cochran currently Number 1 fave here. Send me the name of anyone else who mentions the fact that Bob Theile is married to Brenda Lee. Will Clive's hair transplant take.. I must have a copy of "Valentine Stomp" by Fats Waller on RCA Vintage. Help..
Steve Aseta
80 Clermont St.
Oakville, CT. 06779 ■

This is a nifty idea.. You might well ask "What are the Rubber City Rebels really like.. " You just don't know how it is here in Spudville, USA.. Yesterday, the Akron Beacon Journal, this burg's only newspaper, did a feature on Devo and other "Akron Sound" proponents in their Sunday color supplement, Beacon Magazine. Major premise: Here's a band of international renown (Devo) and no one here has ever heard of them. That's how it is. Consequently, if I wish to see the Rubber City Rebels, I would have to go to New York City or London or Los Angeles. There isn't any place around here where they can play. There is no record collector's paradise either. (What would I do without mail-order..) There is only one station that plays new wave music. It's from Case Western Reserve and is a whopping 10-watts strong. Suffice to say, I've never heard it. I send alot of suggestion cards to WMMS (the No. 1 AOR station in der welt, they say) (I make it a point to list only American releases. "Sex and Drugs and Rock and Roll" was the only import they tried to sell in all of 1977. They treated it as a novelty record anyway.) (I do, too -ed.)

Hey.. I'm a person you're curious about. One of my favoritas is Nico. I was glad to read that she's been making concert appearances semi-lately. Who knows.. Maybe she'll come out with a new LP one of these days.

Rate.A.Record Section: All 10s - "Because the Night", Patti Smith Group. "Thunder and Lightning", Deaf School. "I Love the Sound of Breaking Glass", Nick Lowe. 9 - "R.A.F.", Eno and Snatch. "Clones", Waitresses. 8 - "Shot by Both Sides", Magazine. Human Switchboard EP. Theresa Fagan
448 Delmar Av.
Akron, OH. 44310

OP 2

I gave away (after selling what I could) my record collection and also my phonograph. I do have an FM radio, but I find that I seldom turn it on except when I'm cleaning house... and always seem to get Rod Stewart. At the time, I saw it as a symbolic act. You can only be an adolescent for so long. Rock stars do not - at least of the type I was interested in - age well, which is why I was attracted to them anyway - a sort of desperate gamble against time and the implacable facts of mediocrity. Real talent lasts forever - as Anita Bryant demonstrates - and so what.. The real **acte gratuite** (however you spell it) is to believe you have it and get others to believe you do when you know you don't. (Huh.. -ed.)

The Lost Music Network seems a testimony of - forgive me for saying so - the wrong sort along those lines. When I was in college a group started an alternative to the "established" literary magazine (Rimbaud was still a poet in my greenage, although even then the handwriting was on the wall) to reach the unsung and unappreciated creative types - but ended up publishing the same ones who were in the regular literary magazine - alas, real talent of even the most obscure sort still wants the flash and filigree of the swindlers - the only real possible honesty along these lines to my mind is to be a computer programmer and perform only for friends. Once one decides to become famous (or infamous) there is only one road. In short, there's no one out there but us.

Don't take this as a sneer, since I am - along different lines - about to commit myself to a similar act of wrongheadedness. There can only be one hell, and the idea of talent is demonic - purity of heart is to will one thing. (If you want to know what the one thing is, I leave you to read Kierkegaard's book by the same title.) Anyway, I don't believe in rock'n'roll anymore.

John Thorne
Boston, MA. ■

P.S. Your mailsheet is very entertaining, another indicator of its inevitable doom.

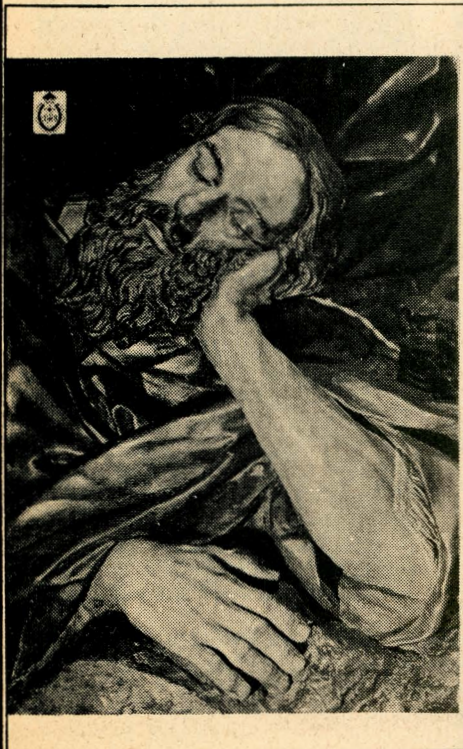


Who OP is

Editor - John Foster
Managing Editor - Alisa X. Newhouse
Others - Joe Taco, Stévo Rabisbo, George Romansic, Mark H. Smith.
All letters, articles, should be addressed to:
P.O. Box 2391
Olympia, WA 98507

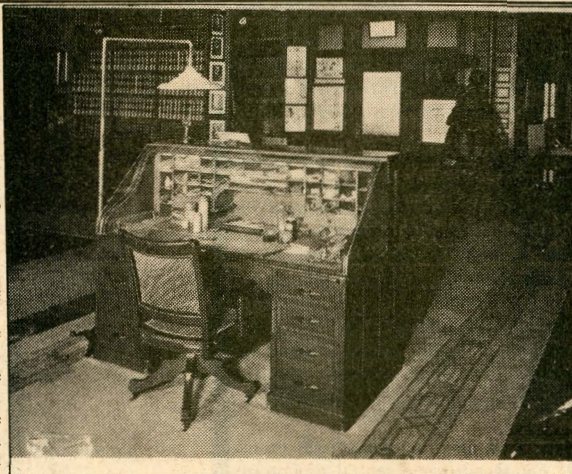
OP Confessions

OP was started for sundry noble and selfish reasons. We felt that radio was dying a boring death. We wanted everyone to see how right-thinking we were. We wanted to get interesting mail and get in touch with people who thought like us. We wanted to help musicians get due recognition. We wanted to get free records. We wanted to communicate with people without risking anything. We wanted to see if it would work. We wanted to get some experience doing this sort of thing. We wanted to start a grass-roots movement away from schlock-rock. We wanted to arouse people's interest in the unknown. We wanted to get across the way we feel about music. OP is young, but it is not stupid. We realize that we suffer from some grand delusions. It's funny, though, even as we reach for that old pie in the sky, the impossible dream, whatever it is that people are always clawing their ways towards, some good things are happening. We are losing money at a phenomenal rate. No longer will we worry about all the money we're saving by not smoking cigarettes. It's all down the tube. We are hearing from some great-sounding people and we haven't fought with them yet. OP, the alien, is finding that it's part of something that's going on all over. People are starting to fight for control of their own lives. There is indeed a vital new arts underground springing up among small groups of individuals all over the USA at least. Although there are definite centers of activity, I think that it's happening in small communities as well. Olympia, Washington - where I'm writing this is - is certainly no hub of activity... but as I write this new bands, arts groups, OPs, and a community (in the real sense) radio station are coming into their own. Whoever said it ain't easy was sure right, and the beaching of the OP music group is testament to the fact, but it is happening. As it happens it is also cyclically dying as the romantic allure of failure and meaninglessness takes its toll on those who lost sight of where it was they wanted to go in the first place. Perhaps believing in something so much can only lead to painful disillusionment. Right now it doesn't really matter. We're riding that wave. Only a fool would think about what it's going to be like when we finally crash against the rocks.



Strange..

We're looking for people who always want to hear new and different music, those whose taste is wide and whose mind is open. Send an SASE and a letter if you wish. Lost Music Network, PO Box 2391, Olympia, WA 98507



Somehow, Gladys Crossley met up with the wrong man.

Short letter to Patti Smith

Hey Patti, like it's cool that you're in the top 40, but we're kinda worried about what's going on in that electric head of yours. When you fell off that stage could you really believe it was simply an accident.. One day we're afraid you'll fall off another edge and we'll have to ask the angels just where you've gone. Do you want to be the next rock'n'roll victim.. Look, your group's performances are uneven but for the most part brilliant. How could they be anything less with such intensity.. You play some of the best - who's kidding who.. - the absolute best heavy metal-psychedelic disco-pop ritual music we've ever heard. So sometimes you get caught up in your raps and Lenny has to cut you off with some blistering guitar. Even I'm a bit long-winded, but I'm alot younger than you are. Frankly, I don't know how strong you are and how strong you want to be.

The nature of touring lends itself to destruction. It works on shocks to the body, and after you've a bit debilitated physically what's to stop it from destroying your brain.. People who want to be rock'n'roll stars have to have some serious mental problems to start off with. Unless one is careful, it is hard to see the flowers from the weeds after awhile when every other person is a parasite or a fool. But I've seen the kids - mostly college kids - who come to be with you, and they're pure. They love you, they care about you, they live a bit of themselves through you, and so do I. All over the country women are taking microphones in their hands and trying to sing like you. I think you are enormously influential, and I think you have a power that is as dangerous as it is holy. Listening to you talk after a recent show I found you defensive, immature, cynical, nasty, cutting, preachy, and self-righteous. In short, obnoxious. I have also found you to be charming and, yes, kind. But here's the thing, by the very nature of your livelihood and art you are always under public scrutiny. You are always vulnerable and this is a scary idea until one embraces it and commits oneself to the idea of choosing one's fame and learning from it. This entails becoming less defensive and more aware of what is really around you. I believe there is as much art as artlessness. At this time I think you are often blind (or numb) or perhaps afraid of all the simplest beauty about you. Hendrix and Jim Morrison and Brian Jones and lots of other great musicians didn't die because they were on to something. They just forgot how to live. Drugs won't save you. Religion won't save you. Money won't save you. I think I saw something that night. When you talk to Lenny Kaye, suddenly you don't take yourself so seriously anymore, your voice loses its monotone, and what you say really means something. I think it must be love. Of course, when it comes down to it you gotta save yourself, but there are lots of people who can help you along the way. OK, so I've gotten a little preachy and self-righteous myself, but it's only because I care about you. Look, I know you've already got a mother to worry about you, but in a way you've got a million mothers, a million lovers, and a million children as well. Me.. I'm just another kid who wants to be a rock'n'roll star. "Fight the Good Fight" doesn't have to be another cliché.



minimalism in modern music

Minimalism as an art trend is not a strictly modern occurrence. A move towards the simple has taken place everytime the idea has gotten into people's heads that the world is much too complex and – or that the masses are far too superficial. To some the minimal offers an escape. To others it appears to be the real truth about things. To yet others it is therapy.

Some have felt the trend toward the minimal to be a reminder that the simple, unself-conscious act is still possible; though, paradoxically, it proves the opposite, since conscious decision-making is still involved at at least one juncture (the choosing of the minimal path). However, minimalism creation doesn't involve constant human intervention and is thus the least deliberate of the available processes. It can come as close as any other method (and much closer than most) to achieving the purely spontaneous act.

Minimalism can sometimes be equated with primitivism, showing what of human nature has been 'lost' and, practically, to devise experiments for its recovery. This helps to explain the use of electronics and other modern means for sound creation – because what is called for is not a 'return' to the primitive but a 'recovery' of some of the characteristics of same.

Certain minimalists think that "human nature has been lost" in twelve-tone music, for example, or even in classical form itself. This points out an essential dichotomy among musical minimalists. Some musicians compose minimal works because they feel there is too much process and not enough of the human. Others write or perform music (or whatever you would call what it is they do) because they feel that there is too much of the human and so utilize musical process to supplant ego. John Cage, for example, thinks that humans are being immodest in having anything to do with the composition of music.

This second type, process-oriented minimalism, tends toward the rigid (Cage, incidentally, happens to be an exception to the rule). This rigidity results from the relative invariance of the formulaic. Processes, when applied to music composition or performance, tend to take care of themselves, leaving humans as audience. This happens to bring out another aspect of the minimalist dichotomy: 1. that process-oriented or systematic minimalism, in its scientific concern with structure and form, attempts an exposition and understanding of the complex through a microscopic observance of the elemental, and 2..that freely-organized minimalism, in its concern with the human (or, better word: the natural), usually expresses a poetic fascination with the elemental for its organic simplicity alone. The first type we shall call "hard minimalism", the second "soft".

Minimal works have this in common: they are pure – musically and conceptually – and therein lies much of the appeal. It is no surprise to find that a number of minimalist artists fancy themselves poets or even shamans. To these people, minimalist music becomes a meditational device and a means toward transcendence. Musically, it focuses all attention on the one, instead of including the ornamental or the extraneous. The concept of minimalism adopts religious significance for its transcendent values (an added point, first stressed by the Romantics, is that sound itself is already divorced from the world of objects and thus already has special significance). At its most extreme, this music calls for an "emotional gutting" in order to focus our attention on simple truths.

Another cause of minimalist creation results from a feeling that moderation or a middle ground is impossible. It is a return to a primitive extreme because everything's been done, and everything's a clutter. It is a belief that only a radical move will capture people's attention.

The move made by the simple, humble person would be toward "soft" minimalism. His would be a concern with drama but not theatrics. The opposite extreme (highly developed sophistication), might be every bit as subtle but would be too geo-filled... and maybe too abstract for communication to take place.

On the other hand, a certain strand of disco is minimalistic. It focuses on one thing: the beat. This music doesn't often attempt transcendence except through body-consciousness. The same is true of punk-minimalism. It is not concerned with truths any more complex than pure sound as stark freedom from daily existence. Punk is an abstraction made real of the basic forms of rock n roll.

There is a certain determinable emotional reponse to much minimalistic music. "Soft": calmness, increased sensitivity, a fragile dreamlike drifting into the unconscious... "Hard": definite acceptance or rejection of sound. Wholesale disengaged surrender of mind and body.

Minimalism is concerned with winning you over. It is concerned with your entire frame of mind and not just certain sections of your brain. It often repeats things over and over until you get them.

QUIET MINIMALISM

Steve Reich: Here's a guy to whom musical process means everything. From 1965 up to 1971 almost all the music he did was based on a single device – phase shifting (Drumming, Come Out, It's Gonna Rain). The process of phase shifting, when involved in musical composition, has two musical parts playing in strict synchronism. Slowly, one begins to gradually move ahead of or behind the other. That's the whole concept.

As if that's not enough, when Reich decided to move on to other things, he chose as those other things 1) gradual changes in timbre while pitch and rhythm remained constant, 2) the process of gradually substituting beats for rests (or rests for beats) within a constantly repeating rhythmic cycle, and 3) the usage of musical cues (i.e., three struck notes on a vibraphone to signify a change in tempo) in order to be able to do away with the role of the conductor. This man is a true minimalist.

Reich has this to say about his elemental concerns:

"The use of hidden structural devices in music never appealed to me. Even when all the cards are on the table and everyone hears what is gradually happening in a musical process, there are still enough mysteries to satisfy all. These mysteries are the impersonal, unintended, psycho-acoustic by-products of the intended process. These might include sub-melodies heard within repeated melodic patterns, effects due to listener location, slight irregularities in performance, harmonics, difference tones, etc.

Listening to an extremely gradual musical process opens my ears to it, but it always extends farther than I can hear, and that makes it interesting to listen to that musical process again. That area of every gradual (completely controlled) musical process, where one hears the details of the sound moving out away from intentions, occurring for their own acoustic reasons, is it."

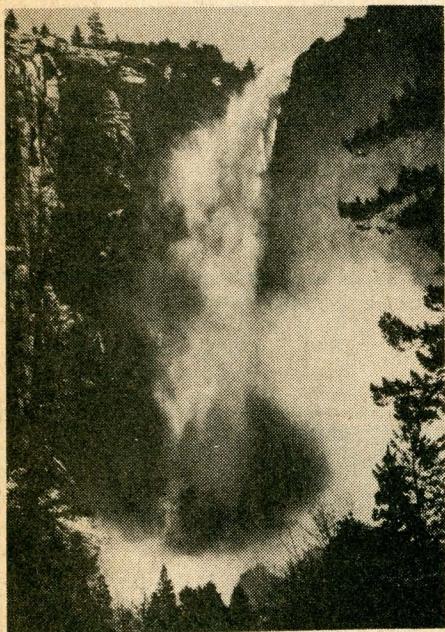
LaMonte Young: One of the original minimalists of our age. This man, though virtually unrecorded, has been an influence on Reich, Glass, Terry Riley, David Behrman, Kraftwerk, Nico, Brian Eno, Tangerine Dream, Gong, Soft Machine, John Cale, John Cage, and others too numerous to mention. Young listens to the amplified hum of your standard electrical current (in the '60's he had a famous house ("Dream House") in NYC which featured this amplified hum as its sonic environment). He also has an interest in sine waves, especially in the changes they go through as listener location varies. His music has been termed "trance music" by some and has taken on strange mystical and religious significance for others (Young's behavior encourages this). Young's music is unique when contrasted with the music of Reich or Glass because his doesn't even offer any rhythmic variation and is instead perceived as a drone.



Philip Glass: His musical concerns are similar to Reich. Glass composes (or supplies the process) principally for organ or for percussion ensemble, most probably because with these instruments you can distinguish the individual parts easily. Like Reich, he is interested in the relationship between the parts as gradual musical process affects one or both. Glass compositions (Music in Contrary Motion, Music in Fifths) are generally quite long and seem to have a level of complexity not found in Reich's, which is true only because Reich has involved himself with some of the most elemental musical concerns imaginable.

Terry Riley: Here is an example of what happens to ad isicle of Young's when confronted and won over by the pop-happenings of the late 60's. His music (Rainbow in Curved Air, In C) might be best described as free-floating multi-textural rhythmic psychedelia utilizing tape-delay to allow recurrent themes and overlapping phrases. Riley gives the impression that he thinks he's in touch with something deep. We haven't heard too much from him lately.

David Behrman: An associate of Riley's way back when. His work concentrates on an integration of acoustical and electronic instruments. One work of Behrman's (On the Other Ocean) features a tone-generating micro-processor programmed to emit tones harmonic with the notes played by the instruments. The musicians, in turn, choose their next notes according to what the generator has just played. The result is a slow-moving pastiche of everchanging chords which even the most staid of ears can listen to without pain.



Morton Feldman: A modern "classical" composer who studied, at one time, under John Cage. His primary concern in all his music is to sustain a "flat surface" with a minimum of contrast. Feldman's music (Rothko Chapel, For Frank O'Hara) is very unassuming and easily passed over, but anyone who pauses long enough to listen begins to notice aspects of sound and structure so intensely minute that most composers and musicians don't even bother with them. A frequent reaction to a Feldman piece really heard is incredulous surprise at being given a view into a world so small you never knew it existed. As cliché has it; less is, truly, more.

John Cage: Indeterminacy. Silence. Listening to a John Cage piece can be like listening to the world. He thinks concert halls should keep their windows open. He thinks concert-goers should keep their ears open. Ultimately, he only believes in one concert hall, and that is: the world.



Cluster: A German electronics duo. Their music places them somewhere between Kraftwerk and Tangerine Dream (much closer to T. Dream). Process does not seem to be an important word to them, for their sound is airy and (seemingly) improvised. It's the sounds themselves that this duo dedicate themselves to. They have, incidentally, recently worked with...

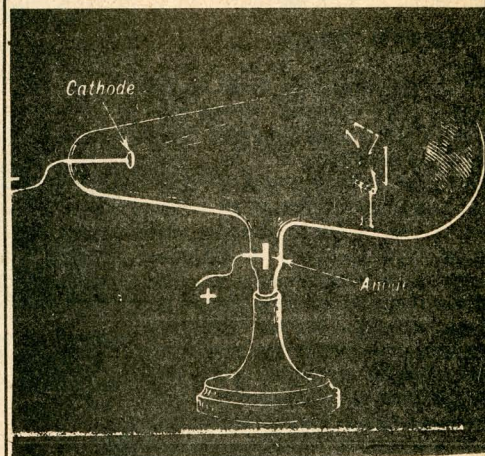
Brian Eno: A story of change - Eno started his career as an eccentric art student dedicated to outrageousness. He was known for wearing liberal amounts of makeup and feathers and for "playing" tapes and synthesizer for the British avant-rock group Roxy Music (how's that for type-casting..).

After a number of incidents, including a falling out with Roxy's singer Bryan Ferry and a severe accident which immobilized him for quite some time, Eno made the realization that maybe he was heading in the wrong direction. He gradually became much more serious about his art. He began extensive studies in aesthetics and in various scientific processes, becoming specifically interested in two areas: questions pertaining to the biological basis for the arts, and the idea of cybernetic process applied to artistic creation.

Basically, what this highly ego'd person did was to slowly humble himself in his role as creator. In Discreet Music, he set up an electronic system including synthesizer, echo unit, and tape players with built-in delay, into which he programmed two simple and mutually compatible melodic lines of different duration, which the system then transformed into an over-thirty-minute piece of music with virtually no intervention on Eno's part (he actually changed the timbre from time to time throughout the work, but that was all).

As well as this deference to the better wisdom of machines in the compositional process, Eno has also bowed to various arithmetic devices as well as his own "Oblique Strategies", a set of instructional cards meant to be consulted at random, thus guaranteeing the non-intentional within each work.

Eno's music ranges from the avant-pop (Baby's On Fire, I'll Come Running (To Tie Your Shoes)) (his lyrics, by the way, being chosen according to musical rather than literary value) to endlessly shifting electronic pieces meant to be listened to "and yet ignored" at nearly inaudible levels.



Another Green World, an album which Eno refers to as "sky music", is a collection of miniatures; short snatches of static or slow-moving synthesizer - tape pieces interspersed with a few intricate vocal works. The most recent album, *Before And After Science*, is Eno's "water music", with everything moving in currents or in waves and at varying rates of speed, according to atmospheric conditions (and the instructions of the "Oblique Strategies" cards). Eno himself seems carried by this music, instead of the other way around, and in doing so seems to have accomplished the goals of both "hard" and "soft" minimalism. This music succeeds both as process and as pure sound.

THE LOUD MINIMALISTS

Kraftwerk: German synthesizer band who pin their music on the relationship between advanced technology and man. They attempt to bridge the gap between man - machine (We Are the Robots; Showroom Dummies). Whereas their music once consisted of electronic sound painting, it has now become a rigid, technically perfect construction. The mechanical sounds are meant to trigger bodily response. Mechanical - body affinity.

Donna Summer - Cerrone: These two are only included here because of their non-intellectualized use of Kraftwerkian pulsating sound as dance music. Rigid rhythms to keep the body in motion and the head at rest. The sound infiltrates and fills the cavities of brain and body. The beat goes on.

Ramones - Wire: Again, the music consists of nothing but the primary elements of the type of music that they perform, which in this case is rock and roll. All additional elements are ornamental and thus unnecessary. The Ramones (Blitzkrieg Bop, Loudmouth) play primal tee - rock both for its ironic and its straightforward effect. Reductionism tends to point out inherent absurdity & like seeing Arnold Schwarzenegger without his muscles. Underneath it all he's just a person, right.. Ramones music dispels sophistication, both for musical (rock has gotten kind of overburdened lately) and social (they wanna be young) reasons.

Wire milks minimal rock for its more overtly dramatic aspects (Reuters, Mannequin). Arnold Schwarzenegger without muscles would look shrivelled and stark to them. They don't see how that would be funny. Whereas Ramones music cleans out (blasts away) your cancerous growths of stylish nihilism with their sophistication-less view of fun, love, and youth; Wire ravages like that cancer gone amok (leaving bare bones).

minimalism in modern music
george romanovic

TOP Singles

by Joseph W. Taco

By way of explanation: 1 and 2 equal poor; 3 and 4 equal fair, 5 and 6 equal good, 7 and 8 equal very good, 9 and 10 equal excellent.

We're not really interested in reviewing lousy singles, although we'll throw one or two in just to establish some semblance of credibility. If you're from a more cosmopolitan area you may notice that alot of these singles are from 1977. Very few new singles are making their way to the nearest big city (Seattle) or to the good radio station (KAOS). Consequently, I have to borrow singles from people who due to rumor, reviews, or radio-play bought them some time ago. This situation would be remedied if all record companies sent their records directly to OP. I'm still working on that.

American

Paley Brothers-You're the Best. A good pop car-radio song, although not as sensitive as "Ecstasy" single. 6
Furys-Say Goodbye to the Black Sheep. (Double r, Box 38, Orange, CA 92666) this is fairly unique in that it is not especially loud or strange, but has the spirit of what's good about the "new wave". 7

Raspberries-Go All the Way. Perfect example from early-70's of power-pop - supposedly the next big thing. Tough rock guitar, Beatlesque vocals and harmonies, and great on a car radio. 10

Talking Heads-Psychokiller (acoustic and electric) now everyone has the chance of deciding for themselves which version is more effective. Acoustic has more edge but is flatter. "Psycho-killer, C'est que ce.. FA-FA FA-FA-FA... 8

Kenny Menard-Why Do We Live In Hell.. (La Louisianne) C and W from the bayou asks one of the most profound questions since "Why.. " 6
The Randoms-ABCD - Let's Get Rid of New York. (Dangerhouse) Typical second-wave west coast punk. Loud, vaguely dirty, energetic, cute. 5

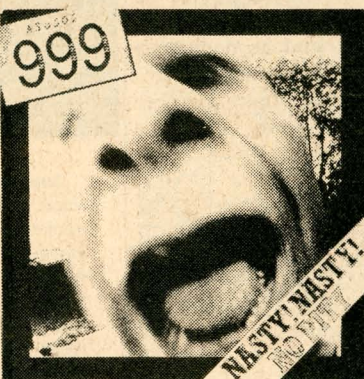
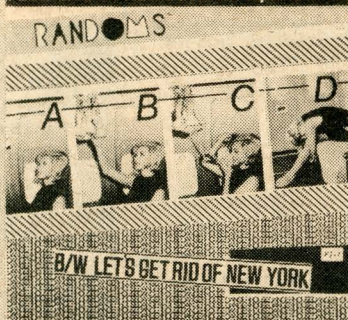
Roky Erickson-Bermuda - The Interpreter (Rhino) former leader of the 13th Floor Elevators - a great psychedelic band from Texas in the mid-60's. The singing here is fabulous and the acid-casualty lyrics in no way detract. 8

Jim Basnight-Live in the Sun - She Got Fucked (Precedent, 7616 Latona NE, Seattle, WA 98115) Unusual and infectious, "Live in the Sun" bounds along with horns. "She Got Fucked" is a minute of pure rock'n'roll energy. From the town where suicide and rain do nothing to prevent supreme boredom. 10

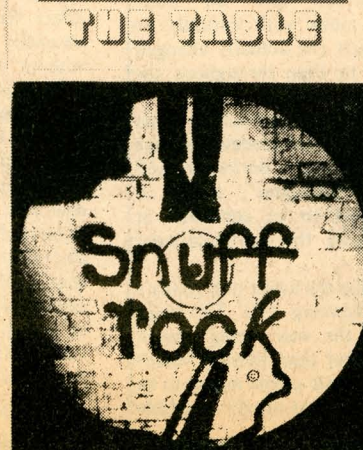
Ramones-Rockaway Beach. Would be top-40 if not for the punk undertones. Luckily, these guys still need to be processed. 8

Blondie-Denis. Blondie reminds me of the Singing Nun, it's a wonder she's not from Canada... but what do ya expect from New York.. 7

recorded at home in their spare time



DO THE STANDING STILL
(CLASSICS ILLUSTRATED)



Residents-Satisfaction. (Ralph) A classic reissue on gold plastic. Densely sinister, intensely funny - not wimpy or restrained like Duck Stab. Brilliant Snakefinger guitar. B-side is unpleasant, also. 9

Peter Gabriel-Solsbury Hill. Remember this guy from Genesis.. I never realized, he sounds like Cat Stevens with brains. Very pretty and not unpleasantly so. 7

Gary Wilson-Dreams - Soul Travel (22nd Century) Buy You Think You Really Know Me first (240 Bermond Av., Endicott, NY 13750 \$5) and ask him if he has any copies of this single hanging around. It is atypical disco-space-muzak and probably not the place to start your Wilson collection. 7

The Avengers-(Dangerhouse) Excellent punk rock from the West Coast with especially forceful female lead. Everything comes together on this one. 9

IMPORTS

Eno and Snatch-R.A.F. - Eno-King's Lead Hat (Polydor UK) Uh, what do I say about this one.. "Lead Hat" from the Science LP is one of Eno's best curious, campy rockers. A-side with female "new wave" group Snatch is excellent, intriguing - spoken parts over an... uh... unusual instrumental track. 9

Eno-Seven Deadly Finns - Later On (collage from excerpts of Eno - Fripp No Pussyfooting collaboration) (Island UK) "Finns" is one of Brian's curious, campy rockers, enjoyable but not essential. "Later On" is an exceptional and dense work. 8

Roogalator-Love and the Single Girl - I Feel Good. (Virgin) It's not punk or power-pop, just a very strong melody... could be the theme for a TV show. Goodnatured James Brown cover on flip. 7

Roxy Music-Both Ends Burning - For Your Pleasure (Island UK) "Burning" from the maligned Siren LP and "Pleasure" live from a deserted, metallic planet. 8

Tartan Horde-The Disco Brothers (Holland) produced by Dave Edmunds. New Scotsman Nick Lowe and Horde with their hit "Bay City Rollers We Love You" and three other off-beat disco-pop tunes. Goodnatured and vivacious, very fresh indeed compared to alot of the precious and pretentious new "new wave" groups. 8

Eater-You - Outside View (The Label UK) Punk for British surfers. 5

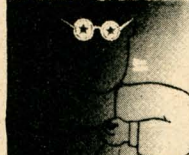
Johnny and Self-Abusers-Saints and Sinners - Dead Vandals (Chiswick) British punk. Good cover. 5

999-Nasty, Nasty. Green plastic. This is what I've been waiting for. High energy, hard core British punk. 9

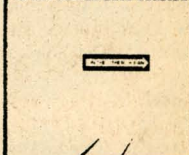
Robert Ashley



Peter Gordon



David Behrman



Jon Hassell



"Blue" Gene Tyranny



key



"...indeed 'lovely'" / John Rockwell

To order your lovely records by mail:

Complete the following form.
Single albums are \$6 each (inclusive of tax, handling, and postage).

Please make check or money order payable to Lovely Music Ltd.

LML 1001	albums at \$6 each	Robert Ashley
		Private Parts
LML 1041	albums at \$6 each	David Behrman
		Figure in a Clearing
LML 1031	albums at \$6 each	Peter Gordon
		Star Jaws
LML 1021	albums at \$6 each	Jon Hassell
		Vernal Equinox
LML 1051	albums at \$6 each	Meredith Monk
		Key
LML 1061	albums at \$6 each	"Blue" Gene Tyranny
		Out of the Blue
Total	albums \$	payment enclosed

NAME

ADDRESS

CITY STATE

TELEPHONE

ZIP

Lovely Music, Ltd.
463 West Street
New York, N.Y. 10014

Jam-All Around the World. - Carnaby Street. Who sound-alike or not, the Jam are growing on me. They seem to hit their groove in the middle of songs. 7

The Adverts-Safety in Numbers - We Who Wait. (Anchor) Suffers in power next to the Jam. Best part: off-beat vocals. 6

Vibrators-London Girls (live) - Stiff Little Fingers. I like the sound - punks rushing en masse. 6

The Table-Do the Standing Still - Magical Melon of the Tropics. (Virgin) B-side is long and artsy, mannered vocals, complex. A-side is pseudo-punk. I think this is the next big thing. 6

Nick Lowe-Halfway to Paradise - I Don't Want the Night To End (Stiff) Lowe exudes sincerity and looseness in his celebrated "pop" fashion. Whether he is either is anyone's guess. 7

Creation-Painterman - Making Time. (Raw) A reissue from the beginnings of European psychedelia. Great distortion. Fun but primitive. 7

Horace Parlan-A Child is Born - A Flower is A Lonesome Thing. (Steeplechase, Rosenvaengets Alle 5, DK-2100 Copenhagen, Denmark) 2 pieces for solo jazz piano by a master. 7

Yachts-Suffice to Say (Stiff) Owes a great debt to groups like the Creation - only now it sounds old-fashioned. Tea-kettle organ is effective - one of the best songs of 1967. B-side is trite but infectious... can't help but sing this one. 7

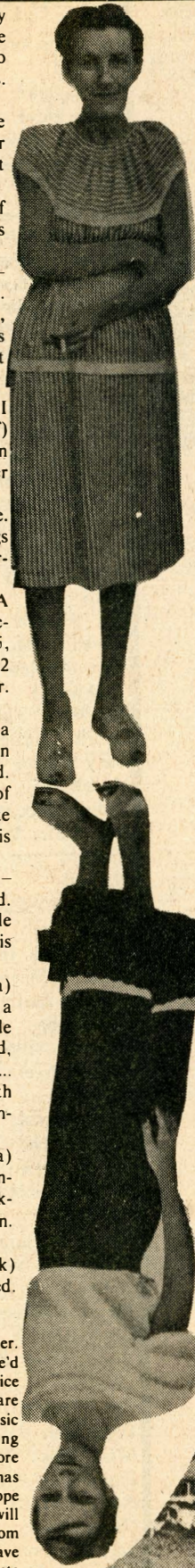
Lew Lewis Band-Out For A Lark - Watch Yourself. British blues-band. A-side is strong and B-side is the Little Walter tune. The whole thing is refreshingly irrelevant. 6

Hugh Mundell-My My (Jamaica) produced by Augustus Pablo, this is a typical example of a reggie single. Side A is atypical sweet (but good) ballad, the flip is the "dub" version of same... essentially Pablo fooling around with the tape to create a jagged, disembodied effect. 7

Joe Gibbs-Security Force (Jamaica) A-side is very straight horn-instrumental. Percussion adds backbone (and bite) to the dub version. Brittle, tense effect is achieved. 7

Gorillas-Gatecrasher. (Chiswick) Rocks along quite nicely. Uninspired. 4

Why criticise.. OP is not a writers paper. For excellent writing about music we'd suggest something like the Village Voice from NYC or Sounds from London. We are people driven to share our passion for music with you. We think people sharing themselves with other people is more important than anything. As a critic OP has no great insight. OP the critic can only hope to interest others enough so that they will make an attempt to hear (or re-hear from a different perspective) the musics they have missed or dismissed. Whether Joe's taste matches your own, or whether it is "better" or "worse" than your own is irrelevant. OP is in one sense a political humanist movement. We attempt to support musicians who have not taken the well-trodden path. We would like to support those artists who can use our support the most. Simple, eh..



Lovely Records

by Mark H. Smith

Peter Gordon's **Star Jaws** is one of the sexiest albums around. The first track, "Star Jaws", is a Booker T. pelvic grinder. I haven't met anyone who hasn't started moving when they heard this. I lurch around the room, feet shufflin' and mouth hanging open. A neanderthol boogie.. But it has a strange twist, like the MGs are dyslectic or something. The next cut is a boyfriend-girlfriend song. One of the best, it's so cute it hurts. "A boy who's got no girlfriend ain't got no problems - A boy without a girlfriend ain't got no morals - A boy without a girlfriend he don't know what to do." Oh this guy has lost his love, he's in bad shape. He's confused. He needs her back. Oh baby. "Hey love, where have you gone to.. " This time though its the Residents on backup. At least it starts sounding that way. It degenerates.

The last cut on the first side is the killer on the album. "Macho Music" is progressive jazz turkey in the straw. It builds, it grows, it comes. This song is dense, lush, gold and silver love-making. A Gustav Klimt. (A who.. Who writes these things.. -ed.) It rocks, sways, and I lose my mind. This is where Gordon gets so sexy. His horn playing. I feel like he's the Faustian sax man. Sold his soul to the devil so he could put his soul in his playing. But his playing comes straight from the crotch. It's sweaty and slimy, it squeals and moans. And rarely rests.

The next side is not nearly as outstanding as the first. It does have some beautiful stuff on it.

This album has two problems: 1) It's much too short. I just start getting hot and bothered and then it's over. Actually, I think that's the only problem. It's pop with a twist, a sexual twist. The musicians on the album are first rate. Most notably Steve Bartek on bass and guitar, and Tony Johnson on drums. This has become, over Elvis Costello's new one and everything, my favorite new album.

(So what is the second problem.. -ed.)

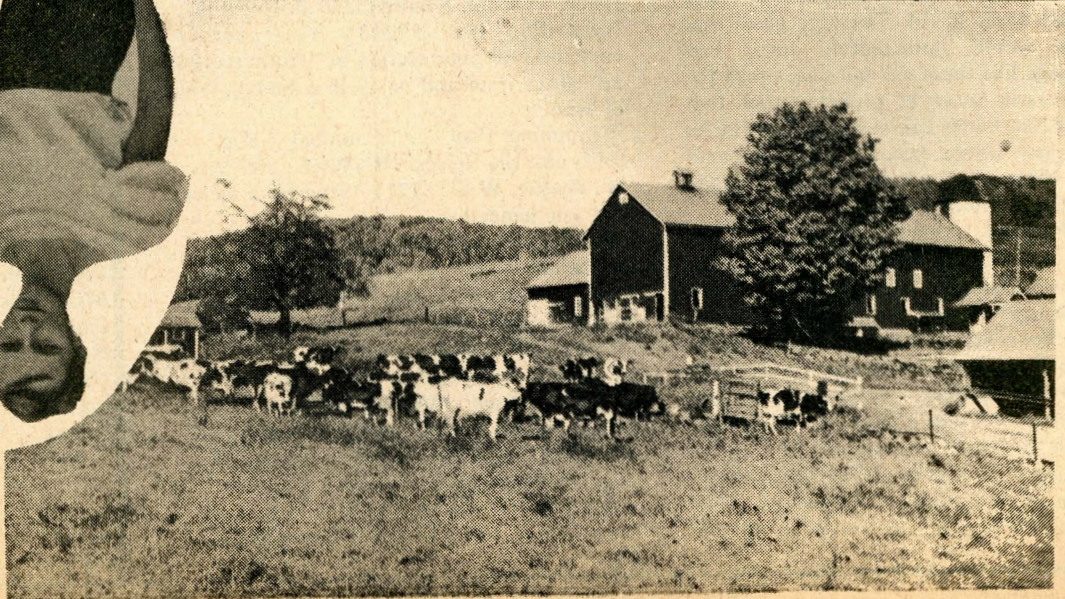
Robert Ashley Practices voodoo. Put on either side of **Private Parts** and you will shortly become entranced. The voice, like he drinks clorox, the words, and the music... Ashley knows the power of words, he lets them run untethered. Listen to this record and don't count on being too articulate for awhile. You get tranced out. It is another powerful hallucinogen. What Ashley describes is easy to visualize, but the total effect is like walking into a time warp for twenty minutes. Don't wear tight clothing while listening to this. Don't even move. NOT RECOMMENDED for parties.. While he recites, with tabla and mellotron in the background, I'm sure he's holding a doll that looks like me and is sticking pins in its frizzy-haired head. Unfortunately, I think he leaves them in permanently.

David Behrman's "On the Other Ocean" - "Figure in a Clearing" is like perfume. It uses electronics, micro-processor, flute, and bassoon. "Figure in a Clearing" substitutes cello for winds. It fills the air like perfume. Honey perfume. It isn't academia-anemia electronic music and it isn't in the Terry Riley dentist's office genre either. It is very subtle and beautiful. The flute and bassoon play with the micro-processor. It's play. It's like sunny days, five in a row in a rain forest.

(I couldn't imagine honey perfume being subtle or beautiful so I borrowed the album. On first listen I found it ageless (familiar in an enticing way), melodic, reminiscent of some music of the Far East (meditational). The raving punk rocker I was with said it made her feel content, reminded her of being in a long bath with the lights off, and she thought of it as being clean-sounding and uncluttered. -ed.)

Lovely Music, 463 West St., NY, NY 10014, all Lovely Records \$6.00 post-paid.

Note: Mark H. Smith doesn't write about bad records. What's the point..



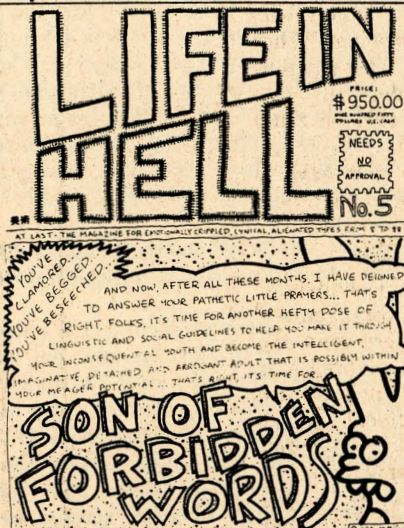


OP Plugs

OP once again plugs **Life In Hell** (6447 Orange St., Suite 105, L.A., CA. 90048.) It's an expensive look at the underworld (\$950), but it's about the cheapest that's currently available. No.5 is bigger and better than ever. I'm not much for comic books (have no feelings about Howard the Duck), but this is different. For one thing it's the best use of xerox I've ever seen, and it tempts me to throw this typewriter out the window and enroll in the famous artists school that I saw advertised on my matches. Where are my matches.. No matter. Pierre Bemis, or whatever he's calling himself these days is one of those astute observers, and what those rabbits say can really shake you up if you happen to read the words that appear in balloons. One rabbit (they all look alike to me) talked about "forbidden words" in No.3 - those cringe-inducing words and euphemisms that have been popularized by the hippies. How long, I wonder, will it take before "puke" and "feh" and "alienation" and "angst" and "ennui" and all those onomatopoeic words used by "punks" and "new wavers" leave a gagging sensation in his throat..

RARE ROCK ON CASSETTE. Bowie, Devo, Wailers, and more. Send 2 stamps - IRCs for interesting list. Write: Penguin, PO Box 5816, Santa Monica, CA, 90405.

What do you know about the group The Second Society..



Stevie's "Must-Haves"

Here's a short list of records you have probably never heard. They are gems that anyone would immediately love. Fun recordings like these will not only break the ice, but will serve to provide proof that independent labels can often be superior to the majors. (Note: because they are small labels there are limited copies available. Grab them while you can.).

"All Penguins Aren't Catholic" - "the Bears Are Taking Over Yellowstone" - Brother George Underbrush (Lode Records, 217 Peeler Trail, Madison, TN. 37115) Bears selling bracelets out of human nails and a logical explanation for the Earth's near-perfect rotation on its axis (penguins jump into a great ice-hole when one pole becomes too heavy.).

"Mankind" - Son of Pete (Beserkley) The munchkin symphony orchestra at their very best. Why was this cut out of the Oz movie

"Bowlegged Women" - "I Can't Go On Without You" - Bull "Moose" Jackson. (King - Guston Records, 220 Boscobel St., Nashville, TN. 37213) Yet another candidate for your section of "erotic record art" discs. Fun and nasty in a be-bop sort of way.

"Swimming Pool" - "Cannibal Cutie" - Herb and the Spices. (BNWRC, 300 Vine St., Seattle, WA. 98121) Asked for a menu and got handed a mirror.

"Sleepy Stonewell's Brotherhood Boogie" - "Excerpt: Robert O. Smut" - Thorndike Picklefish Pacifist Choir (Lo-Fi Records) If you can find this please let me know. Bizarre and crazed.

"Crotch" - "White Boy Musician Blues" - Rebecca (Beast, PO Box 6041, SF, CA. 94103) Battle of the bulge revisited with new twist - make love not war. What.. This is a wonderful classic that should have been written in the '30s so Stash Records could have picked it up for their **Copulatin' Blues** LP.

The OP Playlist

Iggy Pop and James Williamson: Kill City (Bomp)

Earthquake: Rocking the World (Beserkley)

Jacob's Reunion (Chelsea House)

Josquin Des Pres: Missa Da Pacem (MHS)

Gregorian Chant: Responses and Gallican Monodies (MHS)

Robert Nighthawk: Bricks In My Pillow (Pearl - Delmark)

The Violinaires (Jewel)

Pere Ubu: The Modern Dance (Blank)

Wire: Pink Flag (Harvest)

The Leopards: Kansas City Slickers (Moon)

New Music For Electronic and Recorded Media (1750 Arch)

Robin Williamson and His Merry Band: American Stonehenge (Flying Fish)

Nick Drake: Pink Moon (Island)

Lester Bowie: Rope-A-Dope (Muse)

Revolutionary Ensemble: The Psyche (RE)

Ben Webster: Did You Call.. (Nessa)

Meredith Monk: Key (Lovely)

John Appleton - World Theatre Music (Folkways)

Residents: Third Reich and Roll (Ralph)

Debris (Static Disposal)

Gary Wilson: You Think You Really Know Me (BTW)

Tommy Hoehn: Spacebreak (Powerplay)

John Cale: Vintage Violence (Columbia)

Hatfield and the North: Rotter's Club (Virgin)

Barnaby - Candid Jazz Reissues (dist. by Janus)

Jivin' With the Refugees From Hastings Street (Chiaroscuro)

Hamiett Bluiett: Endangered Species (India Navigation)

Air: Air Time (Nessa)

Kevin Ayers: Shooting at the Moon (EMI)

Nico: Marble Index (Elektra)

Michael Mantler: Silence (Watt)

Robert Wyatt: Rock Bottom (Virgin)

This is Reggae Music, Volumes 1-2 (Island)

Memphis Slim: USA (Pearl - Delmark)

Original Five Blind Boys of Alabama

Swing Low, Sweet Chariot (Jewel)

David Johansen (Blue Sky)

Generation X (Chrysalis)

Brian Eno: Before And After Science (Island)

Big Star: No. 1 Record (Ardent)

Louie and the Lovers: Rise (Epic)

MC5: Back In the USA (Atlantic)

Pagliari 1 (CBS)

Andy Pratt: Shiver In the Night (Nemperor)

Suicide Commandos: Make A Record (Blank - Phonogram)

Troggs: Love Is All Around (Fontana)

Armand Schaubroeck III: Live At Holiday Inn (Mirror)

Velvet Underground: Live 1969 (Mercury)

some openings and I thought it would be advantageous to apply.

The idea is that radio is not something that is necessarily a privilege. It's a tool like any other tool; a microscope, a book, a stethoscope. It's like art, a painting. It's creative. You can use it as an outreach of your own self, to explore things about yourself. You can use it to share things with other people. There are just lots of possibilities. That is the idea of community radio; to expose to as many people as possible those ideas. It isn't as heavy as it might seem.

Guide: What is the function of the Advisory Committee?

Steve: Well, the actual function is to ensure that the station is legal and to pick the station manager. Beyond that I don't know that it plays a real major role.

Guide: What are some of the things the Advisory Committee could do?

Steve: The Advisory Committee should be exactly that. They should be advising. They should be in a situation where they have knowledge about radio. Right now we have Doug Ekblade on the board. He's from KRAB and people like that are an asset to the station. The station manager can come to the meetings and say, "Look, we're having this problem, this problem and this problem. What can we do? Let's talk it over." And it gives him or her something to bounce ideas off.

Guide: Are you saying they should be radio people?

Steve: No, interested people who have a good worldly perception. People who have new ideas and can give some fresh perspective.

Guide: What is happening to radio?

Steve: It's really scary to me. Commercial radio is very scary. There are very limited kinds of music on each station. There are very few stations, which really play a diversity of American musical culture. I don't know of any radio stations that do international music, beside community stations. People who listen to radio really get a limited perspective. The radio stations try to do that. They're looking for a market and they try to play up to that market.

Guide: I presume you're leaving KAOS now that you've graduated?

Steve: Right. I'm going to be moving to Seattle to study for the M. Cats, which is the medical school admissions test. I'll probably try and get some sort of position in a radio station over the summer. Other than that, I don't have any long range plans, although I may well get involved in the future, with a cooperative community station just to be supportive of something like that. I think that community stations should be supported, so wherever I am, if there's a community radio, I'll try to put my two bits in.

Radio, for me, has been a lot of fun. I've learned a lot from radio, about people, especially about music. I've had a lot of fun with my program. The community outreach has been great, the responses have been very positive. We've had a lot of talk shows and things like that. It's just been great. But my real love is medicine and what I want to do is become a doctor.

ADENE' BEAUTY SCHOOL



For hair Cutting and Styling.

Hours: Mon - Sat 8-4:30
Thurs —8:30

10 percent Discount for Senior Citizens (Mon. Tues. Wed.)

1007 Capitol Way
943-7880

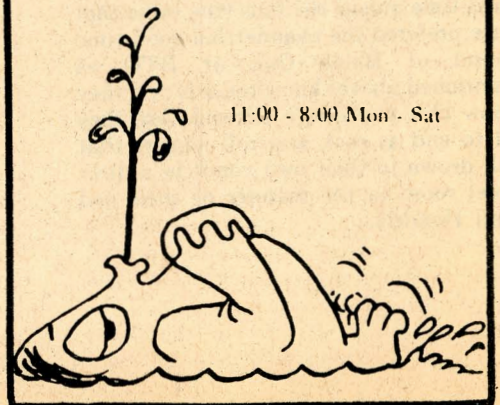
Rainy Day RECORD CO.

Westside Center

357-4755

NEW & USED RECORDS
CONCERT TICKETS
SMOKING PARAPHERNALIA
IMPORT RECORDS

11:00 - 8:00 Mon - Sat



Performance Review

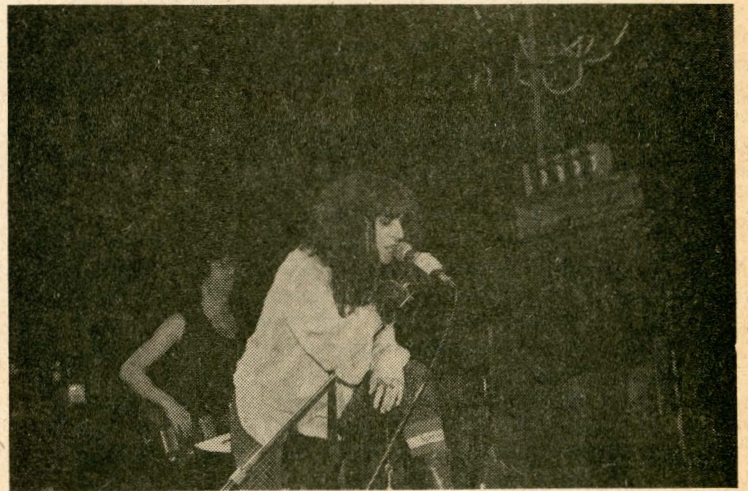
Patti Smith in Concert

Thomas More Hibbard

PATTI SMITH is an exceedingly handsome woman: as one former Black Oak Arkansas fan in the audience screamed she is "fucking beautiful." This is, in fact, the major point of attraction of the Patti Smith Group. The band was merely adequate, but not tight, and when Patti Smith picked up her Rickenbacker the result was an abyssmal wall of noise. Her sonics T-shirt did endear me to her slightly, however, and her voice did sound fuller than on the albums; but every song seemed slowed down to half-speed (perhaps the result of four shows in four cities in four days).

The major problem with the concert was that the intellectual high point was so obviously geared to amorality. In the song "Gloria" the words "anything's allowed" seemed to reflect the attitude of the crowd precisely. Anything, to me, means anything; and this is a very disturbing and threatening concept — especially considering the crowd to which it was addressed. In addition these lyrics are **poetry**, which means the message they contain is more important than any other kind of information. "Anything's allowed" may be fine if we use it to refer to smoking dope or balling who we want or saying "fuck" on radio free America; but if it is to refer to tearing the seats of the Paramount apart to be thrown at the warm-up band, or standing in those same seats blocking the view of persons behind, or murder, or thievery, or selling heroin to school children, then all intelligent listeners must raise a collective eyebrow.

The information contained in these songs is important too. Gone are the days when the Rock and Roll audience could not understand the rock lyric — this is not good-time music; the fans (the same that once preferred the neanderthal good-time sound of Black Oak or BTO as mentioned above) know these lyrics, they know that anything's allowed. Are they all to end as rock and roll niggers that will drown in their own vomit in a dirty hotel room in the manner of their god Jimi Hendrix..



George Romansic

Patti Smith may not belong to this world. One thing's sure: She doesn't want to. Her reality is one of symbols (Political, psychological, religious); of gods and heroes. Totally unacceptable to her is the idea of the banal. Rock and roll becomes an ecstatic life-giving ceremony. An electric guitar serves as a potent means of communication (with even the dead..) and transcendence. She reads the Bible while stoned in order to "really feel its mystical side" and imagines a cryptic significance coinciding with any action she or any of her heroes take.

TEST ONE: *Think of some guitarist whose solos you've cried over before. If you can't, don't trouble yourself reading any further.*

As with anyone who attempts to inflate their own actions to an always symbolic level, there is a good amount of bull-shit given rise to. Two of the times that I've seen her onstage I've found myself very embarrassed for her because of the awkwardness and superficiality of her raps. The way she mixes metaphors is atrocious - Jackson Pollack was a nigger.. Jesus Christ was a nigger.. That's funny, they didn't look black.

TEST TWO: *Think of a novel or a movie or even a TV show that presented a view of life to you so wonderful that you didn't want to go right back to your own. Can't do it.. Why are you still reading..*

The thing that always most embarrassed me about Patti Smith was that she could say and do these things as if she really meant it. I mean, how could she sing with such disarming sincerity about spaceships landing to take her away.. ("All my earthly dreams are shattered, I'm so tired, I quit..") Why was it so important to her to own original copies of the works of Rimbaud, or to have one of Baudelaire's opium pipes.. And how, pray tell, did the Fender Duo-Sonic take on such special power in her own mind.. At the close of her recent Seattle concert, she stood alone on stage, flailing at a guitar she couldn't play and creating an incredible wall of noise. Later, interviewed, she spoke of that moment with surprise, saying that until then she had never experienced the blues while on stage. It was Seattle, land where Jimi Hendrix died and was buried, that caused her to stand up there alone, enveloped by that pure noise she was creating; her fingers working agitatedly at the strings, which were breaking; until, finally, the last string was broken, and the noise echoed and was gone.

TEST THREE: *Do you own or is there available for your use a record player.. How loud can it go.. Never found out.. Go home, kid, you bother me.*

I am no longer embarrassed by Patti Smith just as I am no longer embarrassed by the wisdom of children. Both can be as stupid as logs, but both seem to have an input into a world that we see less and less of as we grow up, and just maybe stupidity is an integral part of that world. When Patti Smith sings that "anything's allowed", she's talking about that world and not about tearing up the seats or about murder or about anything like that. When she sings - whether she's being smart or stupid she always means it - she gives me an idea of what freedom is all about: freedom to be smart or stupid, but to always mean it.

TEST FOUR: *Do you ever do things that you know are dangerous just so you'll know what it feels like.. No.. What is it you're doing here..*



TAKE A TAPE WHEREVER YOU GO

Everyone knows Budget Tapes & Records has the lowest prices in town for albums. But don't forget that goes for tapes, too! 7.98 List sells for 5.99 everyday.

4.97 on sale

Drop in!

214 W. 4th Ave.
943-9181



IMPORTED CAR PARTS
620 LEGION WAY
754-5544

BAP

OLYMPIA, LTD.

Open Mon - Fri 8 - 7
Sat 9 - 4

STUDENT DISCOUNT

LARGE DISCOUNT
RECORD SELECTION

HENDRICKS



WESTSIDE CENTER 943-3311

Record Reviews

George Romansic

FACT: A writer, if he wishes to have any effect, must strive to establish credibility with his audience. If, for example, he were to contribute a scholarly treatise on the minimalist trend in music **and** an article on freedom and anarchy, he would be unwise, considering the tenuous nature of the views expressed in each, to also submit for publication a selection which challenges the very issue of said writer's credibility through its use of questionable journalistic procedure. That issue now spoken to, here follows that selection:

SYSTEMS FOR EVERYBODY

In which eight recent albums, not all of them heard by the reviewer, are judged and disposed of with a minimum of fuss. The albums being 1) The Stranglers: Black and White (A and M). 2) U.K. Squeeze (A and M). 3) Generation X (Chrysalis). 4) Cheap Trick: Heaven Tonight (Epic). 5) The Leopards: Kansas City Slickers (Moon Recs., Box 4001, Kansas City, KN 66104). 6) Tommy Hoehn: Spacebreak (PowerPlay, Box 4818, Memphis, TN 38104). 7) Iggy Pop: TV Eye (RCA). 8) Sham 69: Tell Us the Truth (Sire).

Nine categories by which to judge various aspects of these recordings in head-to-head competition were thought up, and here's how they rated:

ALBUM COVER

- 1) Cheap Trick
- 2) Stranglers
- 3) UK Squeeze
- 4) Iggy Pop
- 5) Generation X
- 6) Sham 69
- 7) The Leopards
- 8) Tommy Hoehn

PRODUCTION

- 1) Leopards
- 2) Tommy Hoehn
- 3) Sham 69
- 4) Generation X
- 5) UK Squeeze
- 6) Stranglers
- 7) Cheap Trick
- 8) Iggy

STYLE-pop to rock

- 1) Hoehn
- 2) Leopards
- 3) Cheap Trick
- 4) UK Squeeze
- 5) Stranglers
- 6) Generation X
- 7) Sham 69
- 8) Iggy

COMPETENCE

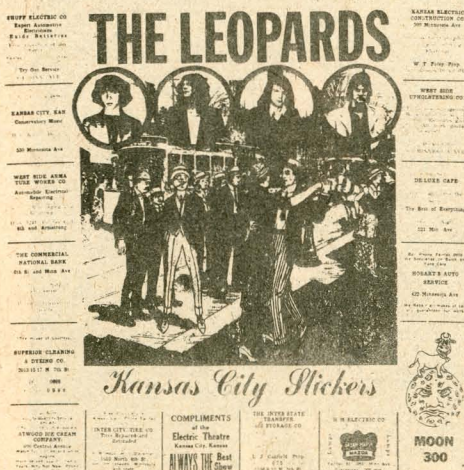
- 1) Cheap Trick
- 2) Leopards
- 3) Tommy Hoehn
- 4) Stranglers
- 5) Generation X
- 6) UK Squeeze
- 7) Sham 69
- 8) Iggy

INTELLIGENCE

- 1) Iggy
- 2) Leopards
- 3) Tommy Hoehn
- 4) Sham 69
- 5) UK Squeeze
- 6) Cheap Trick
- 7) Generation X
- 8) Stranglers

POLITICAL CONSCIOUSNESS

- 1) Sham 69
- 2) Iggy
- 3) Leopards
- 4) Tommy Hoehn
- 5) Generation X
- 6) UK Squeeze
- 7) Cheap Trick
- 8) Stranglers



HOW IT RATES AGAINST THEIR USUAL STANDARDS

- 1) Leopards
- 2) Tommy Hoehn
- 3) Sham 69
- 4) UK Squeeze
- 5) Stranglers
- 6) Cheap Trick
- 7) Iggy
- 8) Generation X

WHAT I KNOW ABOUT THEM

- 1) Iggy
- 2) Cheap Trick
- 3) Leopards
- 4) Stranglers
- 5) Tommy Hoehn
- 6) Generation X
- 7) UK Squeeze
- 8) Sham 69

THE STRANGLERS



LASTING VALUE

- 1) Iggy
- 2) Leopards
- 3) Tommy Hoehn
- 4) Sham 69
- 5) Cheap Trick
- 6) Generation X
- 7) Stranglers
- 8) UK Squeeze

Results: The Leopards and Tommy Hoehn lp's come out most highly recommended. If you like the hard-pop sides of the Who and the early Kinks then you'll like the Leopards for sure. As for Tommy Hoehn, he sounds an awful lot like Big Star (if you haven't heard Big Star you are definitely missing something). Alex Chilton even co-wrote some stuff on the record. Listen to Big Star and then listen to Tommy Hoehn.

The Iggy album sounds like a rush-release of some live stuff from the past few years. If Iggy's a hero of yours then you'll certainly find moments here to rejoice in, but the big difference between this and any of his other albums is that here the good stuff only comes in moments.

As for Cheap Trick, I still maintain (though all my friends tell me otherwise) that this album was cloned in the studio from IN COLOR; and that, just like any clone, it lacks the distinctiveness and **humanness** of the original.

The Sham 69, Generation X, UK Squeeze, and Stranglers records are all good ones, more or less, but I'd be hard-pressed to make a quality distinction between any of them. Check out individual reviews in other publications for more help (or maybe even in this publication). This record reviewing sure is a funny business.

GRETA GRACE

KAOS

SPORTS

CONTAINS THE HITS

Hangin' On
Yesterday's Gone
Till The End

7E-1112

"I'm sick and tired
of being sick and tired."

-Fannie Lou Hamer

JOSEPHINE

CERTIFIED

No. 517300

MAIL



42

4th Prize... \$5 - 5,550 winners!
3rd Prize... \$250 - 3 winners!
2nd Prize... \$1,500 Cash!

* GRAND PRIZE - YOUR CHOICE
* \$25,000 CASH
* MERCEDES-BENZ
* ROUND-THE-WORLD TRIP

Card and mail today!
Detach the Grand Prize Stamp
of your choice, place on your Sweepstakes Entry

PICK-YOUR-PRIZE
SWEEPSTAKES
\$55,000

SERVICE

KAOS

QUACKY DUCK

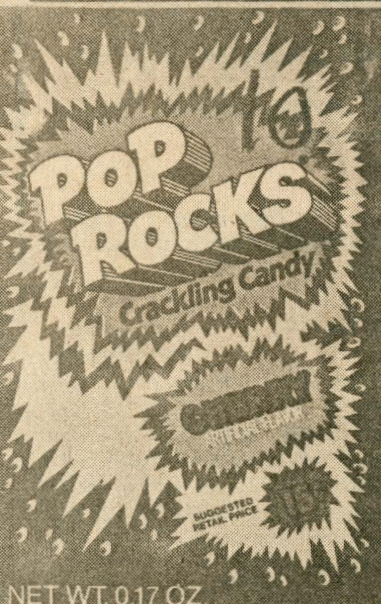
and his barnyard friends

KAOS
I'm a
Country
Lover.

Inspected By
No. 94

In case of defect return
this slip with garment.

KAOS



PARIS
MUSIQUE

Good Vibrations

CS

Subscribe to KAOS

Chuck Berry's

Golden
ZE Records

Avantgarde

J. Henshell



WET
PAINT

COUNTRY'S STYLE



2

Programmes

MONDAY

7:00 IN LIEU OF:

John Michalovskis

Every month someone asks for a program description. Well what can I do but write a snappy: "It's wonderful ya' gotta listen to it..." Listen to what..

Why, an hour classical. Sometimes good ol' stand by's like Brahms, Mozart and sometimes something you've never heard before.

Then from 8-9 down home folksy or sometimes some Irish. Listen in for a surprise.

9-10 a whole hour of out of this world Latvian music. Mostly ethnic and traditional sometimes modern.

10:00 STRETCHIN' IT:

Fran Morgan-Tougas

Jazz, ethnic and avante-garde programming designed to educate and stimulate as well as to entertain.

1:00 BLACK AND BLUE ALL OVER:

Lon Lawrence

The title says it all for this new summer show; basically Black music from all parts of the planet, although the U.S. of A. will be our focal point. We are going to get up with Reggae, good time Blues and early Jazz, as well as get down to some serious searching for musical roots in places like the Mississippi Delta, New Orleans and of course Africa. I encourage suggestions, comments, facts, history, advice, love letters and used paper bags. Please send it all at once to Box 45, KAOS FM Radio, Olympia Wash. 98505.

3:00 WOMEN'S MUSIC AND MORE

Diane Halpern and Becca Todd

Women's music, etc.

4:05 REPORT TO THE LISTENERS

A few moments of commentary and information from the folks who bring you KAOS. If you'd like to hear something discussed on this program, phone 866-5267 or write to KAOS, PO Box 1125, Oly., WA 98507.

5:00 TO BE ANNOUNCED

This time slot was still open as the guide went to press.

7:00 CITY COMMISSION AGENDA

7:05 VARIETY SHOW:

Toni Holm

"Each week at this time Toni pulls out the greats from the collections in the KAOS library, in the interest of broad and varied musical horizons (or something like that.)"

TUESDAY

The Tuesday schedule will vary slightly to accomodate the City Commission Meetings which are broadcast live.

CITY COMMISSION MEETING BROADCASTS:

July 4: 3:00 pm
July 11 7:30 pm
July 18 3:00 pm
July 25 7:00 pm
July 5 3:00 pm (This is a Wednesday.)

There is no meeting on the 4th of July

Commission meetings are normally held at 3:00 on the first and third Tuesdays of the month, and at 7:30 on the second and fourth Tuesdays. These meetings will be broadcast live.

7:00 MUSIC FOR SMALL ROOMS:

Mark Bonin

Listening to one Seattle FM station one evening, we heard 3 Brandenburg Concertos played - one of them twice.. Because there are plenty of good composers of classical music without the last name of Bach, I've consciously avoided playing any of his pieces. But he did write some good charts, so I finally played a violin partita of his. But that was only after playing pieces by people like Jeanne Farrenc, Lili Boulanger, and Heitor Villa-Lobos. So for a variety of chamber music, break your fast with Music for Small Rooms.

I really enjoy hearing from people who are listening, and appreciate everyone who's called up to say how much they like the music I play. If you have any favorite chamber pieces, feel free to call me and request them.

10:00 MUSIC FOR A SUMMER DAY:

Space Ruetz

Really, there is just no way to describe the show. You'll just have to listen. After all, everyone knows the show is ninety nine percent music (Rock, Blues). And I'm sure you're familiar with our programming practices. So listen in, listen up and enjoy.

Requests taken cheerfully courteously and quickly. A special reminder too: listen to **Internews** at 10 am and the **Community Billboard** at 12 noon.

1:00 ALBUM PREVIEW:

Natalie Coleman

Each week **Album Preview** will air new albums, as well as old, obscure, and seldom heard ones, in their entirety. Tune in for refreshing, virtually uninterrupted music. Call (866-KAOS) if you wish to request something in particular.

3:00 (alternating with the CITY COMMISSION MEETINGS)

Heather Perkins and Alex Stahl will play selections ranging from Irish Folk to British Jazz.

7:00 DIVERTIMENTO:

Brad Furlong

Divertimento returns for two hours bi-weekly with Baroque, Rococo, and Classical music presented in honor of the composers and classical radio's patron saint DeKoven.

9:00 LYRIC OPERA OF CHICAGO BROADCASTS

Let's make **THE PLACE** our place!

with this coupon

BURGER & FRIES
2 FOR THE PRICE OF 1!!
4 - 7pm Mon - Thurs

THE PLACE

5244 MUD BAY ROAD
866-8213
6 am - 8 pm

Programmes

WEDNESDAY

7:00 OPERA

This program will be hosted by a person knowledgeable on the subject. Recorded opera and live commentary

10:00 UNTITLED

Elliot Jones

Bringing you the best in music, with a new direction weekly (sometimes hourly).



2:00 LIFE IN THE CITY

Calvin Johnson

Contemporary and 60's rock with news articles of import.

6:30 MOTORCYCLE TOURING:

Greg Falken

Motorcycle touring is a strange form of entertainment. It involves nothing more than getting on a motorcycle and going for just about any length of time, half a day to six months. Some people camp along the way and some stay in motels. There are groups devoted specifically to riders over the age of 45 (the Retreads). There are groups that ride together and those who prefer to ride alone. They all agree though that getting there is more than half the fun. This program is designed to inform the touring rider of events happening locally and throughout the northwest. We will feature interviews with interesting folks in the motorcycling community and selected readings from Road Rider and other touring publications. I hope you'll join me in looking at this unique form of travel and nomadic living.

7:00 JAZZ 'N JIVE IS STILL ALIVE

Lon Lawrence Schieder

Good-bye to Pat and Dana. June 7 was a shocking day to Radio Ethiopia fans as they eagerly crowd around the living room radio (bedroom radio...) at seconds before 7 pm only to be outraged by the lack of rock and roll and the mysterious and total disappearance of Radio Ethiopia from the air waves.

But wait - take heart.. This new upstart promises to uphold the tradition of exciting radio within his newly allotted hours of 7-10 pm. Yes, and furthermore, I promise to air at least a 15 minute dose of Patti Smith and Tom Waits to ease the pangs of withdrawal

The rest is a secret.

12:00

Jeff Amsrad



Come in and compare

You'll not find A Better Deal

From Us: The Good Feet People



ADULT STUDENT HOUSING

3138 OVERHULSE RD., OLYMPIA, WASH 98502

36/866-8181

Programmes

THURSDAY

7:00 CLASSICAL CONSORT

Kirk Russell

Enjoy the tastiest selections of Baroque and Classical music.

10:00 PARAPHERNALIA:

Rob Macht

Jazz and Soul music for swingers and swingshifters.

Miles Davis once said, "Ycu can't fight if your ass ain't tight". Tune in and find out what it all means. Jazz, Soul, etc.

1:00 MUSIC

Joe Murphy

Basically Jazz and Rock



4:00 ARTIST'S SPOTLIGHT

Natalie Coleman

Join Natalie every Thursday afternoon for a musical anthology of one or two musical groups or artists. A fine mixture of music and tasteful trivia, from Debussy to Joni Mitchell to Yes. (Listeners are invited to request their "fave" group or artist for "Artist's Spotlight").

5:30 ATLANTIC DATELINE

A weekly taped program bringing rich and varied information. Moderated by Edward Morgan and produced by Eli Productions.

6:00

Bob Sellers and Gary Ernest.

8:00 PEOPLE, PLACES AND THINGS:

Judy Hyslop

10:00 LIFE IS ELSEWHERE:

Mark Smith

Gary Wilson is cool.
Half Japanese is cool.
Armand Schaubrock is cool.
I am cool.

*First
Flight*

SANDWICH SHOP

9am - 4pm
Mon - Fri
352-7461

**BEST HOT CORNED BEEF SANDWICH IN TOWN
BEST CHEESECAKE ANYWHERE**

WILL CATER: LUNCHES, DINNERS, WEDDINGS, PARTIES

WESTSIDE CENTER — ACROSS FROM THE BOWLING ALLEY

admit. Experienced a lot of different things, some new, some neutral, some... nutrients.

You know for future guitar players, big, small; isometric exercises for your hands. I don't have a lot to say, but I do have a few tips for guitar players. Isometric exercises.

Steve: Do you have any tips for teens...

Patti: That's about as good a tip as I could get. That tip was given to me by Fred Sonic Smith. Was a group called Sonics Rendezvous Band, which you might be, aah, which will probably come to this town someday, and if they do, you'll really have a great time. And here's Jay Dee Daughtery. Jay, how'd you like to say a few words on W.K.H.E.D. here.

Steve: You and I are good...

Jay: She called you a balding D.J....

Steve: I've been around, could be.

Jay: You are going a little bald on top.

Steve: A lot of people look up to you guys, probably because Americans are so isolated, or something like that, from each other, and so they use music as a binding force. What kind of things do you like to communicate to people...

Lenny Kaye: The only thing we communicate to anybody is the concept of total freedom, that you have the choice and the energy to do with yourself what you will, without restrictions or boundary except the unaccessable boundary of personal responsibility to your art. That's what we tell people. We're not, like, occupying whatever position we hold to the people, jealously. We want everybody to have as good a time as we do because as much as we're like a band, we're also, like, a great audience. We love rock 'n' roll you know. Nobody is any one thing and so just a question of exploring and integrating all yourselves into the art of your life. That's all, you know.

If we hope to awaken anything in people, it's that; otherwise you just hope they're havin' a good time. Stays out of trouble, you know, keeps themselves positively anarchistic.

Steve: Thanks.

Steve: You want to know the story of the girl you had on stage... She's nine years old, goes

to an alternative school here in Seattle, and is the only one in her school who likes Patti Smith. They all like disco music.

Patti: That's a very heavy school.

Steve: Yeah... right.

Patti: I know why they like disco music though. It's because parents buy them all these robot toys and take them to see Star Wars. And you know disco music is like... I don't know, I'm not against disco music. Some disco music I actually like. Radio Ethiopia's a disco tune. We should make... Lenny... *De, do de de, do de de do. De do de de do, de de do.* I bet we could make Radio Ethiopia into a disco tune. Man let's sell out to the limit, boy. Let's take... *de, do de, do de de do, fuck. de do de de...* Then everybody could go... You know everybody will love that. The faggots will love it. It'll be big. That's where you make your hits. If you could have a really great disco record like in a fag bar, you hot a hit. Because they know, I mean they know because they know how to move, that's why. They know how to move.

Someone: There's a good one down on Second Avenue.

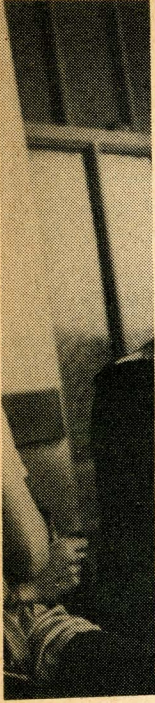
Patti: No, I don't, I don't go to those places. I go home and read scriptures.

Person: No - I, I, First and Second Ave where I did most of my news stories.

Patti: Amen. Right Mister Kay.

Lenny: Amen.





Steve: Do you really read scriptures...

Patti: Yes I do, son.

Steve: Sorry Mom, I didn't mean to offend you. But seriously, tell us about what you do.


Patti: What I read... What chapter I'm into... I mean is this a test...

Steve: No.

Patti: Or is it just curiosity.

Steve: Yeah, it's just plain simple curiosity.

Patti: Oh, you know I try to read it chronologically, try to read it chronologically, and I got, I got up to the part with Moses and... the part I couldn't take, was when they like unleashed like 50 million toads on the Roman babies. That was really sick. I mean why, I mean why... Like God gets this guy Moses. This poor guy who stutters and wants to be left alone, gives him a snake that is constantly turning into a serpent. You think that... I mean, you tell me if this is God. This... the Bible has a few loopholes in it. Do you think that God is gonna unleash 50 million billion toads to like devour Roman babies... That is sick story. I mean that is very hard for me to believe.



Unless, He must really be something. I had to stop there put it down for a while cause it got really confused. So I had to skip some chapters. I will admit that. But you know... I like this King's part because it tells... That one you can just get stoned and read. There, some of them are too politically... you have to take political responsibility to read. Some of them you can just read, get stoned, they're really good chapters. That's like King's, Solomon - you know, that era. Solomon, the Psalms because it's just like reading Groomy. Like that's like the whole thing of Reggae music. Getting stoned reading like the Revelations. Reading things that revelate, you know, like reading the radiant chapters. Just getting stoned and reading them; you can get into that scene. I mean their like all different interpretations. All different things it's really like a pretty good book. It's like it's good and better than like "Black Opium," there's another one. The Children's Book of Grass. It's very inspirational. The Koran. I mean a lot of those books are just great to read when you're stoned. I mean it's like you know, you really know that drugs, if used correctly aren't evil. When you're there and you're just stoned and you're reading the revelations and not getting paranoid but feeling radiant. It's not a bad experience. And you can't... All you have to do is check in into any Holiday Inn... Actually any hotel. Almost every hotel you check in will have a Gideon Bible there. If you don't know where to find one, take some girl, check into a hotel. Do as you please and as you're leaving go into the desk and get your free Gideon Bible.

Someone: Patti, would you like some wine...

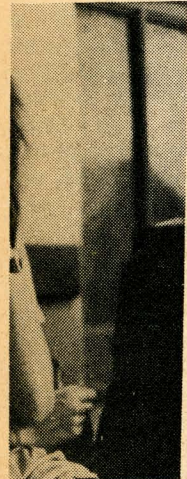
Patti: No, I think I have to go home now to see if there's any boys waiting for me at the hotel. You can always dream.

Steve: Thanks very much Patti.

Patti: Oh, you're welcome.

Steve: And thank you Lenny.

Lenny: It was a pleasure.



Programmes

FRIDAY

7:00

CHICKEN SOUP:

Barbara Shelnutt Trabka

Good morning. Start your week with three hours of jazz music. I will be reading Richard Brautigan's new novel, "Sombrero Fallout" at 7:45 and community bulletin board at 8:00. Then back to solid jazz. Call me for requests.

10:00

PRIMO STASH FOR THE SENSES:

Win Vidor

Every musical note is guaranteed to give you a pleasurable rush that will activate the chambers of your mind. Listen each week and become reacquainted with your memories as we re-hash the music and sounds that were so familiar to us yesterday.

When you get turned on to Primo Stash, a few of the performers you'll get off with are: Dave Van Ronk, Janis Joplin, Jefferson Airplane, Moby Grape, Velvet Underground, and the Fugs. Each session there'll be selected readings from the meaningful publications that chronicled the 60's counter-culture: The Realist, Evergreen Review, Helix, Psychedelic Review, Avant-Garde, L.A. Free Press, and Oracles.

1:00

FRIDAY 1 TO 3

Laurie Yung

Laurie will play rock mostly, with pertinent and underplayed selections thrown in.

15:00

3:00 THE SUMMER GAME.I Dave Rauh

Dave will give us baseball news, and present Americana in all its glory.

5:19:00

7:00 EARWAX

Alejandro Stahl

The music in this program (and it's all music except for the Community Bulletin Board at 8 o'clock) is kind of hard to classify; most of it's meant to be that way. I play a lot of what's been called "progressive" music, although some of it goes all the way back to the sources as electronic and Eastern music, folk, and comedy, in my efforts to provide a program which goes beyond the limits of any particular style, while retaining the timeless quality and flow of all music. ("Hey, that's got rhythm-") And beyond all that, it's Friday night: do you wanna dance-

9:00

JONES JAMMIN':

P. J. Jones

What it is Oly.. It happens every Friday night with Phil Jones Mr. "P.J." and "Brother Bry" Brian Johnson. We say Boo to commercial schmuk..

We're all about gettin' up with the get down. Steppin' yeah.. Playin' the latest and the greatest on the soul and jazz scene. So quit commin' and come on to what's happen'. The best soul and jazz in the Northwest. KAOS 89.3 FM is for Rainy Day People.

12:00

OLY AFTER HOURS:

Margo Westfall

The time to hear another part of our music culture. Oly After Hours features jazz or late night listening with an emphasis on live music by local artists.

Programmes

SATURDAY

6:00 THE SATURDAY MORNING SPORTS BAG:

Dusty Anchors

Weekly recap of all sports news. Nationwide and especially local sports, (there is a possibility of maybe starting earlier.) Toss in a little music, primarily Rock, jazz and Bluegrass. Also a lot of humor, and you have all the ingredients for the Saturday Morning Sports Bag.

9:00 ODDS AND OTHER ENDS:

Doug Anders

This month, I promise to play the Jazz, the whole Jazz, and nothing but the Jazz. So help me Jazz.

12:00 THE SCIENCE FICTION AND COMEDY RADIO THEATRE

The Not Ready For Reality Players:

Ford Thaxton, Bill Darkow, Sylvia Darko, Brian Oberquell, Robert Earl (Butch) Day, John Sibota, Margaret McEwen.

This show, recently expanded to 3 hours, is hosted by the Not Ready For Reality players, and features a wide variety of programming for your listening enjoyment. The Science Fiction portion includes music from some of the great film scores of movies and television, news and reviews of current SF films, occasional selected short story readings, and a new SPECIAL weekly feature: A column of news, reviews, and general observations from the west coast editor of STARLOG magazine, David Houston. Backing up the SF will be the Comedy portion, featuring comedy ranging from the insane to the sublime, from nutty nuances to silly songs, from Cosby to Carlin, encompassing the old and the new, the bad and the good, the left and the right, the to and fro, etc. Be ready for the unexpected.

3:00 THIS IS YOUR RADIO SHOW:

This time is reserved in the KAOS schedule for people new to programming to do a special one time program in an area of public and community affairs, performing arts, music, political commentary, etc. The person or persons doing the show come

to KAOS and work with a licensed engineer who can facilitate the technical side of the show. Or if you can't make it on a Saturday, don't worry, your program can be recorded and someone from the station will air it during the show time. If you or your group would like more information call the Program Director, 866-5267. KAOS is a community access radio station; it wants you.

4:00 SAME TIME NEXT WEEK:

Dave Rauh

Stay tuned every Saturday for the best in new rock and odd ditties. Also, articles from the Wall Street Journal on everything from candy bars to goose hunting (no kidding...)

7:00 COUNTRY FOR THE MOST PART:

Greg Falken

Country for the Most Part dips, at various times, into cajun, latin and folk music. But for the most part (see where that comes in...) I play country music, progressive country, bluegrass, country and western, you get the idea. A feature of the program that we must say goodbye to this month is the Chelsea House Concert series. It was a wonderful series and I would like to thank the Chelsea House Folklore Center for providing it to us. I will attempt to keep it's time slot, 8:30 - 9 p.m., filled with other taped live performances and I hope I can keep up the high standard that Chelsea House set. So anyway, listen in and see what you think. You may find that you like this strange genre more than you had anticipated.

10:00 THE POSTLEWD HOURS:

John Henshell

This is a progressive country music radio program. "In an age of labels," according to Steve Morse, "It was inevitable that someone would coin the term 'progressive country' music. It was just as inevitable that people would have a frantic, and occasionally silly, time of defining it." Waylon Jennings says, "If it was appearance and arrangement and instrumentation that made country music, Dean Martin would be the greatest country singer in the world today..." As Christopher Wren (Moscow critic for the New York Times) puts it: "Country music is really the American Sound" (not to be confused with the Pungent Sound). John D. Loudermilk, speaking of the consciousness of that American sound, says, "We're (America) in such a mess right now that our music (country) must reflect the turmoil that we're going through. We need... decent dialogue. Country music can be the real vehicle from which the broadsides come." The Country Music Association once formed a committee (DTF...) to define country music, and they gave up (you could do some research on the CMA, and read all about Connie B. Gay). Other performers, writers, and critics are more precise and dogmatic. Rhodes scholar Kris Kristofferson simply says, "If it sounds like country... it's country." David Allan Coe doesn't surprise anyone when he sings, "I don't need some turkey tellin' me that I ain't country." A spokesman for BFD Broadcasting Incorporated describes it as "Religious music for atheists; an emotional, sexual, witty, or sociopolitical art form of the people originally founded by a thelonious monk, and devoid of punk, funk, or junk." The Postlewd Hours is a radical radio presented through the media of the status quo using their hard and soft ware to the utmost. Steve Morse (Pop Top Apr. '75) describes the phenomenon this way: "To many listeners, progressive country is the most refreshing development on the current musical scene. It is therefore understandable why a larger and larger liberal audience, disgusted with the decadence of rock and the boredom of disco, have latched onto progressive country... it has been a movement of artistic integrity."



Custom-Made Specialty Pizzas

*Home-Made Bread
Home-Made Soups
Salads, Sandwiches
Wine & Beer*

no reservations

*open from 11:00 a.m. (noon
Sat. & Sun.) until
11:30 p.m. (1:30 a.m.
Fri. & Sat. nights)*

*Master Charge Bank Americard
To Go orders & phone-ahead lunches
Corner of State & Pear 943-9849*

Programmes

SUNDAY

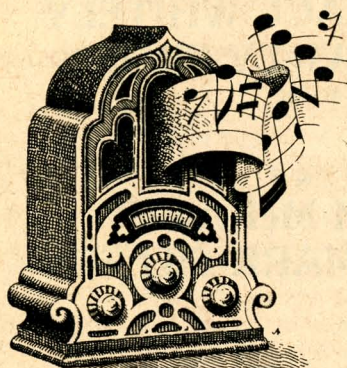
7:00 THE CLASSIC HICK SHOW:

Bill Wake

Classical music; a fine way to ease into the Sunday from whatever high energy expended the night before. Contemporary, Romantic, and some Baroque, with a touch of joy or comedy. Enjoy this time with me if you please.

10:00 BROADCAST:

NEW YORK PHILHARMONIC RADIO



12:30 WHAT IT IS:

Kidd Rhythm

My roots are basically from the R and B of the '50s. Still, I haven't really been exposed to all of the artists and their materials. There were only two R and B stations on the Pacific Coast that I was familiar with - both were surprisingly staffed by black DJ's who knew a lot about R and B. Each, Bob Summerise and "Eager Beavers" owned and operated record shops in the area. This was a good set-up - from their shops you could order the pacesetters they were playing. Some of the standard retail record outlets would order the requests but that meant waiting for the distributor. Just as neighborhoods were segregated, so was music. If a white person wanted to hear black music... there were black stations and white stations. The same thing went on in the record shops... the black music would be available only in black neighborhoods. White shops had to special order it. In the '50s a white person going into a black part of town to buy or dig music was labeled trash by other whites, whose negative impression of R and B had labeled it as race music. Through the early '50s up to the early '60s we will travel with various vocal solo and group performers who influenced the white industry. An example can be seen by comparing rock and roll of the late '50s with the R and B of the early '50s. In a number of the top rock and roll performers we can see the black influence on the white idols. Bonnie Raitt, Ry Cooder and the Beatles are just a few of the familiar names that have recorded R and B material. Now you can listen to the original recordings from the 78's, 45's, and LP's on the first and third Sunday of the month from 12:30 PM until 2:00 PM and the rest of the Sundays from 12:30 until 3:30.

2:00 THE 2 O'CLOCK COUNT:

Robbin Crook

Robbin Crook first became interested in the criminal injustice system when he got busted and sent to the joint for possession of three-quarters of an ounce of pot. Since his release he has been talking to other people who've been convicted of victimless crimes. The 90 minute program usually features music and interviews that focus around a person's stories and struggles. They're all interesting, some more than others.

3:30 THE LIGHT:

Susan Hamblin and Bob Sellers

Our show, as our lives, is centered around God and His unboundable love. We try to tell people of this through songs, talk, and testimonies of outside people. We have hopes that you, too, may experience this peace personally and to tell it among the world. Besides the personal experience we just wish to raise the awareness of religion and Jesus. We would like to see Olympia become a little more involved with Evergreen and Evergreen with Olympia, so in our way we are doing that, between church and community.

5:30 EUROPEAN ROCK; TWO SCOOPS PLEASE

Rhoda Fleischman

European Rock, with a few exceptions of course. Is your idea of European Rock the same as mine- Give me a hint - call KAOS.

And every Sunday from 7:00 to 7:30 you'll hear a fantasy or Science fiction short story. Now reading the second book in *The Chronicle of Narnia* by C. S. Lewis.

8:00 IT'S GONNA RAIN:

Todd Parry and Dennis Bloom

Oh yes, the summer time. All this sun and hot weather but when's it gonna rain- Well at least you can hear it if you can't see it. Sunday nights and then some. Oh yes, new hours. Just look at the bright side of this thing... Relaxing on Sunday nights to the coolness of Yer Radio will keep the fleas away.

July 16: Excerpts from the Northwest Regional Energy Conference starring: Senator Jackson, James Schlesinger, and Dixy Lee Ray.

11:00 THE POSSIBILITIES ARE ENDLESS:

David Gordon, Dr. D. Hakenbush, Tom Hood, Oswald MyGum, Jeff Jacoby, John Safeway, Franklin Ruiz III, Professor Pearson, and anyone else we can pull in from out of the sewers, or off the street.

Through the beneficent wisdom of K.A.O.S. FM The Possibilities are Endless is now being aired at 11, that's 11 o'clock instead of 12. No more confusion about what day it is...

Now I've seen these boys work, and believe you me, they work hard long hours to bring you the best in live and prerecorded sound source recordings, radio theater, and controlled mass insanity that, you can't help but be a part of. A recent poll of underground sewer workers states; this is their favorite show to catch small furry creatures by. This show not only has social significance, but also carries a broad political base. Failure to participate will result in a serious status loss.

ALL WAYS TRAVEL SERVICE, INC.

ALLWAYS

WESTSIDE SHOPPING CENTER
OLYMPIA, WASHINGTON

943.8700

JULY

1978

MUSIC GNU'S



JULY 6

**GRACE WHITELY
& WILLY FROST**

Swing & Folk

JULY 7 & 8

**TIM McKAMEY
& MARK FILLER**

Folk

JULY 14 & 15

**PEACE BREAD
& LAND BAND**

Original Folk

JULY 21 & 22

**SCOTT LAWRENCE
TRIO**

Jazz

JULY 28 & 29

JEFFERY MORGAN

Exploratory sounds

GNU
deli

Performances start at 9 p.m. One dollar cover.
Downtown Olympia, corner of West Thurston & Capitol Way. 943-1371.

KAOZ

NON-COMMERCIAL COMMUNITY RADIO
OLYMPIA WA 98505 206/866-526

STEPHEN KLEIN
81-55 260 ST
FLORAL PARK, NY 11004
OF CP B

Non-Profit
Organization
U.S. POSTAGE
Olympia, Wn.
Permit No. 65